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Drawings, Etchings & Lithographs

GOYA



The Arts Council of Great Britain 1954



*Fran.^{co} Goya y Lucientes
Pintor.*

GOYA

Drawings

FROM THE PRADO MUSEUM
AND THE
LAZARO GALDIANO MUSEUM, MADRID

Etchings

FROM THE
LAZARO GALDIANO MUSEUM
AND THE COLLECTION OF
TOMAS HARRIS, ESQ.

Lithographs

FROM THE
LAZARO GALDIANO
MUSEUM

12 June - 25 July 1954

THE ARTS COUNCIL

4 St. James's Square, London, S.W. 1.

Second Edition

Cover plate: NADA NOS IMPORTA. Nothing matters to us. *Sepia wash.* Cat. no. 148

Frontispiece: SELF PORTRAIT. *Etching and aquatint.* Cat. no. 26

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FOREWORD

At certain moments in history certain artists from the past take on a new significance. It is not merely a question of a periodic revaluation or of the inevitable reaction from the taste of a preceding generation. They seem to express the spirit of our own age and they share our outlook. They sum up our joys and sorrows, our doubts and difficulties.

Two such artists who come to mind at once today are Caravaggio and Goya. Both were prophets of a new realism, both were in revolt against the canons of ideal beauty, and both lived in a period of social and political upheaval which had more than a passing resemblance to our own disjointed times. Caravaggio has recently been the subject of a great exhibition in Italy and several books and critical articles but Goya is more difficult of access. Although there have been a few token representations of his great series of etchings, his drawings are little known and very rare in this country. This exhibition of drawings and etchings, with no less than ninety-nine drawings from the Prado Museum, is, therefore, an event of considerable artistic importance. Although there is only one painting and Goya is thus virtually unrepresented as a portraitist, the scope of the drawings is wide and reveals the artist in all his genius.

The subject matter is often fantastic and cryptic, especially in the *Caprichos* and *Proverbios* series, but we can enjoy the breath-taking beauty of a particular pose, the power and inventiveness of the composition and the miracle of its placing, the sureness in the use of wash which reminds us of his great contemporary, Hokusai, and a sheer mastery of draughtsmanship which recalls his acknowledged master, Rembrandt—he owned to but three masters, Nature, Velázquez, and Rembrandt. A comparison with Rembrandt forces itself upon us time and again in these drawings. Goya is, like Rembrandt, an expressionist—to use a popular catchword. By which is meant that his portrayal of reality is achieved not only by his vision, but through his feeling. ‘To see feeling’, said Professor Venturi, ‘and to reveal it through images is the wonder of Rembrandt.’ And Goya, we must add, Goya, too, stripped his images of all physical appeal and assuredly made beauty out of ugliness and horror. We have passed too recently through horrors, also shared by Goya, not to recognize his etchings as one of the most moving protests against the bestiality of war, an indictment perhaps only equalled in its force by Goya’s own countryman, Picasso. By their very art they transcend the actual horror of the particular scene.

Technically, the etchings are unequalled in the whole history of the medium, which seems in its sombre darks and the bite of the incised line to convey the very essence of tragedy. For the contrast of light and dark and the magic of his half-lights, which are the substance of Goya’s graphic art, he almost invariably added aquatint. The usual method is first to obtain the essential lines of the composition by etching or drypoint and then to obtain the half-tones by aquatint. In one stupendous act of creation he achieved by means of aquatint alone a unique plate. This is the *Porque fue sensible* (no. 34), which Sickert so aptly described as ‘a meeting-point of supreme passion, supreme skill and supreme luck, the sort of conjuncture that happens perhaps once in a century’.

PHILIP JAMES

ACKNOWLEDGEMENTS

The Arts Council wishes to record its deep gratitude to the Dirección General de Relaciones Culturales and to the authorities of the Prado Museum and the Lazaro Galdiano Museum, Madrid, for their great generosity in agreeing to lend this splendid group of drawings and a few of the very rare prints. Any exhibition of Goya's graphic work would, however, be incomplete without examples from all four of the great series of etchings and the Council is fortunate in having obtained the loan of some fifty of these, many of them rare trial proofs, from the important and extensive collection of Mr. Tomas Harris who has also made some valuable contributions to the relevant catalogue notes.

We are also very grateful for the interest of His Excellency the Spanish Ambassador, The Duke of Primo de Rivera, and the constant practical help given by Señor Ramón Martín Herrero, Cultural Counsellor to the Embassy. To Professor Xavier de Salas, Director of the Institute of Spain and Cultural Attaché to the Embassy, we are especially indebted for his untiring services in the preparation of this catalogue, and for his introduction and catalogue notes. Mr. Harold Wright has again given of his expert knowledge in the cataloguing of some of the etchings. Miss Elizabeth Davison has been responsible for the general supervision and editing of the catalogue.

INTRODUCTION

BY

XAVIER DE SALAS

FRANCISCO GOYA was born at Fuendetodos on 30 May 1746. His parents lived in Saragossa: his father, José, was a master gilder, and his mother, Gracia Lucientes, had relatives in Fuendetodos, a small, sun-scorched village, situated in the arid plain of Aragon. He was educated first in Saragossa, and what little is known of his early years and family life we owe to his correspondence with Martin Zapater, a friend of his childhood, with whom he kept in contact for many years. After some years of schooling, he attended drawing class in Saragossa and then entered the workshop of José Luzán, a mediocre painter who had received his training in Naples. At the age of seventeen, he went to Madrid and took part in a competition organized by the Royal Academy of San Fernando, but without success. He tried again three years later and again failed to win a prize. Next he went to Italy and in Parma, in 1770, he succeeded for the first time in gaining, if not a prize, at least acknowledgement of his merits: a painting on the theme of *Hannibal crossing the Alps*, was praised by the jury. It is possible that he then went to France, but in 1771, he was once more in his own town, beginning to paint the vault for the Church of Our Lady of the Pillar in Saragossa. This and a few oil paintings in the Carthusian Monastery of Aula Dei, are among his first works.

Shortly afterwards he went to Madrid, working with Francisco Bayeu, whose sister, Josefa, he married, and began to design cartoons for tapestries, which were woven in the Royal Workshop of Santa Bárbara, an enterprise directed by the painter, Antonio Rafael Mengs. From 1775, he worked in the Royal Workshop, but his first works had a certain clumsiness. Little by little, however, Goya developed his talents and began to show more and more ability. For seventeen years without interruption he continued in the workshop of Santa Bárbara, and carried out commissions until 1791, and in his later years he was capable of executing masterpieces in this type of work. His colouring became more harmonious and already showed great sensitivity; the figures portrayed more refinement and moved with naturalness.

After an illness in 1778, Goya, who already had the *entrée* to the Royal Palace, discovered the paintings of Velázquez and made several etchings from them. In 1780 he was already one of the king's painters. His long career as a portrait painter had begun. He started with a portrait of the Minister, Count de Florida-blanca, and after this came the series of paintings of the Infante Don Luis and

his family. In spite of the fact that Goya was thirty-seven years old at the time, these portraits give only a faint idea of his later achievements.

In 1784, his painting in St. Francis the Great was solemnly unveiled, and a son, Francisco Javier, who was to be his heir, was born. He now entered Madrid society, from which he was to receive so many commissions for portraits, and was received into intimate social gatherings and salons. He painted the Countess-Duchess of Benavente, Duchess of Osuna by marriage; he also painted the portrait and became the friend of the Duchess of Alba, the other star of Madrid society. He painted the nobility, and the officials; he painted writers, architects, his friends and the outstanding *toreros* of the day, for, as will be seen later from his etchings, Goya was an *aficionado*, or connoisseur of the art of bullfighting. The depth of feeling in his portraits increased, and through them we are made familiar with the world of Madrid, better than through any literary chronicle. He was promoted and became Royal Painter. He lived well, earned a great deal of money, and had his own carriage. The commissions that he received were numerous and varied—many portraits and some religious paintings—and at about this time he wrote to his friend Zapater, 'I have everything that I could wish for, thank God'. Charles III died in 1788 and a year later his son, Charles IV, appointed Goya as *Pintor de Cámara*; soon he had gained the favour and won the affection of the royal couple. His triumph as a painter was complete and his life seemed to have reached a pinnacle of unending success. In 1792 Goya went to Andalusia, and on 17 January 1793, became seriously ill; everyone feared that he might remain helpless, but his robust constitution saved him, although he became stone deaf. So, at the age of forty-seven, he was excluded from the social life which he had enjoyed so much. Isolated from the exterior world, other faculties developed; he looked at the world and at men in a critical manner—something that he had not done before.

In 1793 a new chapter of his life had begun. During his convalescence, Goya developed a new style. When he sent to the Academy the pictures painted during this period, he wrote (4 January 1794), 'In order to occupy my imagination which was troubled by the consideration of my ills . . . I dedicated myself to painting a set of cabinet pictures in which I have succeeded in making observations for which the commissioned works, in which fantasy and invention had no place, never gave the opportunity'. Now began the years of his painting in grey—a colour in which so many of his portraits were realized. In 1797, he travelled to Andalusia with the Duchess Cayetana, who had recently been widowed, a journey much discussed by his biographers. His deafness made him resign his post in the Academy. The year before he had painted the interior of the hermitage of San Antonio de la Florida and in 1799 the first of the great series of etchings, the *Caprichos*, were on sale. In the same year he became first *Pintor de Cámara*, a title which marked the highest point in his career as a royal

artist. Goya painted portraits of the royal family, of Godoy, the powerful favourite, and of his wife, the Countess of Chinchon, whom he had also painted as a girl. These are the years of his greatest portraits.

But Goya was to pass through yet another crisis. When he reached the age of sixty-two, in 1808, the war against Napoleon broke out in Spain—the results of years of disgraceful government and sordid intrigue. The world and the Court in which he had triumphed, disappeared; his aristocratic clients were dispersed; Goya himself was isolated through his deafness, suffering as well from a deep mental crisis. In Madrid, he was the anguished and bewildered observer of the first scenes of bloodshed and of that great tragedy which shook Spain to the depths of her soul, and destroyed her political and social power.

Goya spent these years living on the fringes of the Court of the French king and maintained his post, receiving a decoration from the invaders. He painted portraits of the French generals which prove that he had many friends among the *afrancesados*. But Goya also painted General Palafox, the defender of Saragossa, and stayed there between the two sieges of the city, receiving commissions to paint works portraying the heroism of the first siege. He also painted the triumphant Wellington. In other words, Goya lived apprehensive and uncertain, torn between his old adherence to the group of pro-French reformers and his patriotic pride, which made him feel that he was personally involved in the exploits of the defenders. The painter lived in increasing isolation. His wife died in 1812. Besides portraits of the generals and of some relatives, he painted a series of small pictures which represented the sacking of cities, crimes and disasters, and later he etched the plates of the series entitled *Los Desastres de la Guerra*.

In 1814, Ferdinand VII returned to Spain and Goya painted the two large pictures, *The Second of May* and *The Third of May*. He was again made *Pintor de Cámara* after he had satisfied the authorities regarding his war activities, and he began to paint portraits once more. Among these were portraits of King Ferdinand which, though rich in colour, and wonderfully executed, show how little sympathy he felt for the sitter. He also painted ministers, some intellectuals, his friends and a few ladies of the aristocracy. In his work he always revealed the depths of the character portrayed without any conventional disguise. But he was already seventy, he had no financial worries and, in his isolation, felt more and more inclined to paint works of pure creation for his own pleasure. Among them were scenes of everyday life and scenes of catastrophe. He also carried out a few religious paintings, some of them purely conventional, others full of emotion, tragedy and mysticism. All these paintings are sombre, with greys and dark tones predominating. The culmination of this series of paintings are those done on the walls of his villa, the *Quinta del Sordo*, which are to be found today in the Prado: their meaning is enigmatic and they are satanic and horrifying.

Towards the end of 1819 Goya became ill again. The liberalism which had emerged after the military rising in Cabezas de San Juan, filled the old man with enthusiasm. But the hundred thousand sons of St. Louis invaded Spain without fighting in 1823 and it seems that Goya had to hide himself during this period of repression and absolutism. He was obsessed with the monstrous, and it was at this time that he drew and etched the series of *Proverbios* or *Disparates* (*Proverbs* or *Follies*). The portraits of this period are the opposite of the conventional and fashionable and his models were the people of the new middle and professional classes.

Goya had outlived his time; the official and fashionable world of Madrid was different from the one which saw his triumphs. Possibly owing to ill-health, or possibly because of his loathing of the politics of the moment, he left Madrid. He applied for a licence and established himself in Bordeaux, also undertaking a journey to Paris. He lived among Spanish *émigrés*, many of them friends of his former days (Moratin, Silvela, Muguero).

He returned to Madrid in 1826, when he was eighty, and Ferdinand VII granted him a pension and permission to go and live where he liked. He returned to Bordeaux where he continued to paint portraits of his friends, executed with even greater assurance; he also painted the *La Lechera de Burdeos* (*Milkmaid of Bordeaux*) and with this set the style of painting which the nineteenth century was to follow. He fell ill again, summoned his relatives and died on 16 April 1828.

The drawings of Goya are numerous and although many art historians have written about them, no comprehensive survey has yet been published. The principal works of reference are listed in the Short Bibliography in this catalogue and among them is A. L. Mayer's book which, after V. von Loga's, was the first attempt at a *catalogue raisonné*. Mayer lists some eight hundred drawings, but many others have come to light since this work appeared. At least four hundred of them belonged to Valentín Carderera,¹ to whom we must always refer when studying Goya's work. Today, the Prado Museum possesses four hundred and eighty-five drawings, the National Library of Madrid owns twenty, the Metropolitan Museum, New York, has fifty and many others are scattered in various museums and collections elsewhere.

Most of these drawings date from the second half of the painter's life and, with a few exceptions, they do not include studies for his mural and religious paintings, for the cartoons for tapestries or for the innumerable portraits. It is almost certain that Goya must have made such studies—at least for the portrait groups, if not for the single portraits—but all trace of them has disappeared. A

¹ Valentín Carderera (1796-1880) was painter, archaeologist and collector. He worked at the Prado Museum from 1838; in 1843 he was appointed royal painter and professor to the Academy, and in 1848 Vice-Director of the Prado. He was the author of several important works on iconography. His collections were outstanding for their quality and size but they were broken up, except for most of his Goya drawings and etchings which are to be found today in the Prado and in the National Library in Madrid.

possible explanation may be that Goya was not interested in their fate and only kept those which amused him or which he thought might be useful in the future. It should therefore be remembered that although the drawings exhibited here are fully representative of the material that has been preserved they cannot, of necessity, provide a complete record of the artist's progress as a draughtsman, owing to the lack of drawings relating to his paintings.

The first serious studies of Goya's etched and lithographic work were written by Lefort, Hofmann and von Loga. Delteil, a specialist in the art of gravure but not always reliable, later collated all the material available and catalogued the etchings and lithographs. Beruete and Mayer also catalogued them, adding new information. Several years later, Campbell Dodgson and Lafuente Ferrari published detailed studies of some of the series. Other studies, relating the etchings to the preparatory drawings, were published by Sanchez-Cantón, Camón and López-Rey. Thus we now have a comprehensive survey of Goya's graphic work but no single exhaustive study has yet been written.

Both drawings and etchings are often obscure. Sanchez Cantón, indeed, has written, 'Goya was more confused than profound when he separated himself from sentiments and emotions and looked for concepts'. But some part of the natural bewilderment felt by the spectator may be due to his own ignorance of the artist's train of thought. On the other hand it may, in even greater part, be due to the artist's deliberate intention, possibly for political reasons, to conceal the inner meaning. It is interesting to note in this connection that in some cases the drawings for etchings are more explicit than the etchings themselves. In spite of this obscurity, however, the drawings are executed with magnificent assurance and a brilliance of technique which has seldom been surpassed.

Goya was an artist who developed fairly late in life, and it becomes apparent from the study of his life that each stage of his development was initiated, or at least marked by, a spiritual crisis caused by illness or by an external upheaval of some kind. Thus, the early etchings of Velázquez were begun after his illness in 1778. The *Caprichos* coincided with the more serious attack of 1792 and possibly were also the result of the disturbing effect of his first contacts with rationalist ideas; the war against Napoleon, with the subsequent adjustment of his beliefs, resulted in the early plates of the *Desastres*; while the crises following the restoration of Ferdinand VII and the fading of Goya's political illusions gave rise to the later plates of the *Desastres* and to the *Proverbios*.

If Goya had died during his first illness he would only have been known for a few portraits and his cartoons. For all the grace and skill of these early works, no one at the time could have foreseen the heights which he was later to reach. It was only due to the length of his life—eighty-two years of intense vitality—and the sickness, pain and spiritual anguish he endured that this development was possible.

All drawings are lent by the Prado Museum unless otherwise stated.

Measurements of drawings and lithographs represent sight size; those of etchings represent the size of the plate; the height precedes the width.

Titles of drawings are given in Spanish (followed by the English translation) where these are inscribed in Goya's own handwriting. Drawings not so inscribed are catalogued under the English translation of the title by which they are usually known.

Titles of etchings are given in Spanish (followed by the English translation) when these are etched on the plate or when they are known to have been used by Goya. Spanish titles are also used where a proof has been inscribed, presumably by Goya, although some authorities dispute the authenticity of these inscriptions. Where no inscription is known, etchings are catalogued under the title and plate number of the series.

In the descriptions, LEFT and RIGHT refer to the left and right of the spectator unless the text clearly implies the contrary.

The etchings from the Harris collection have been classified first, according to information provided by Mr. Harris and second, according to Delteil. In spite of the fact that Delteil's classification by 'state' is problematical, and in some cases inaccurate, his Catalogue is still widely used as a work of reference.

Abbreviated titles of works of reference are used in this catalogue; for full titles see Short Bibliography.

The Prado numbers quoted are from F. J. Sanchez-Cantón's Sala de los dibujos de Goya (see Short Bibliography).

CATALOGUE

I. EARLY DRAWINGS AND COPIES OF PORTRAITS BY VELÁZQUEZ (Before 1778)

The greater part of the etchings Goya made from the Velázquez paintings, then to be found in the Royal Palace at Madrid but now in the Prado Museum, were dated 1778. The preparatory drawings must therefore belong to that year or to those immediately preceding it. Few proofs before letters exist of the etchings and these are in various states (see Delteil 4 *et seq.*). The degree of accomplishment in these early works shows that Goya was not yet a master in the technique of etching. Several of the drawings for these plates were at one time in the Kunsthalle at Hamburg; another was bequeathed by Fernández Durán to the Prado; others are in the possession of the Carderera family, while those here exhibited belong to the Lazaro Galdiano Museum. It is possible that all of them were in the possession of Ceán Bermúdez (*Diccionario*, Vol. V, p. 178), the Spanish art historian, and this perhaps explains the fact that they have been preserved.

The five drawings of this series now exhibited show Goya's efforts to follow as closely as possible the originals of Velázquez. They, being copies, are very different from the preparatory sketches, drawn in an Italian style, such as *Majo tocando palmas* (*Gallant clapping his hands*). This drawing, together with a few others in the Institute of Valencia de Don Juan in Madrid, are studies for the cartoons for the tapestries which were ordered by the Royal Tapestry Workshop (Boix, p. 8). The cartoon for the tapestry, *El Baile*, for which this is a preparatory drawing, is known to have been delivered to the workshop in 1777. It is interesting to note that Goya was working at this moment in these two very distinct styles.

1. GALLANT CLAPPING HIS HANDS. A young man seated, facing right, clad in a cape and three-cornered hat. Drawing for the cartoon for the tapestry, *El Baile*, delivered 3 March 1777.

Charcoal, heightened with white chalk, on grey paper, $10\frac{1}{2} \times 8\frac{3}{4}$ in. (258 x 208 mm.).

Lit: Achiardi CXCVI; Mayer 235B; V. de Sambri-
cio, *Tapices de Goya*, 1946, pp. 92-3, Pl. LIV; SzC.,
pp. 18 and 166.

Prado No. 1.

2. LANDSCAPE WITH BRIDGE AND TREES. At the right, trees, and a large rock with buildings behind. At the left, a bridge and another building. Drawing for etching and aquatint (Lefort 259; Delteil 22; B. III, 253; B-SzC. I, 66).

Sanguine, $5\frac{1}{2} \times 9\frac{1}{2}$ in. (140 x 250 mm.).

Prado No. 190.

3. LANDSCAPE WITH A WATERFALL. To the left, mountains, a bridge and a large rock. To the right, a waterfall. Drawing for etching and aquatint (Lefort 260; B. III, 254; Delteil 23; SzC. I, 67).
Sanguine, $5\frac{1}{2} \times 9\frac{1}{2}$ in. (135 x 250 mm.).

Prado No. 191.

4. PHILIP III. Copy of a painting by Velázquez (Prado 1176). Inscribed at bottom—left: *Pintado por Velasquez*; centre: *Felipe III*; right: *Dibuxado por Goya*. Preparatory drawing for etching (Delteil 6; B. III, 7; Mayer 674).
Pencil with touches of sanguine, $14\frac{1}{2} \times 12\frac{1}{2}$ in. (375 x 322 mm.).

Lent by the Lazaro Galdiano Museum.

5. DOÑA MARGARITA OF AUSTRIA, WIFE OF PHILIP III. Copy of a painting by Velázquez

(Prado 1177). Preparatory drawing for etching (Delteil 7; B. III, 8; Mayer 674).

Pen and sepia ink, $14\frac{1}{8} \times 13\frac{1}{8}$ in. (373×335 mm.).

Lent by the Lazaro Galdiano Museum.

6. PHILIP IV. Copy of a painting by Velázquez (Prado 1178). Preparatory drawing for etching (Delteil 8; B. III, 9; Mayer 674).

Pen and sepia and Chinese ink, $14\frac{1}{8} \times 13\frac{1}{8}$ in. (362×335 mm.).

Lent by the Lazaro Galdiano Museum.

7. PRINCE BALTHASAR CHARLES. Copy of a painting by Velázquez (Prado No. 1180). Preparatory drawing for etching (Delteil 10; B. III, 11; Mayer 674).

Pen and sepia ink, $12\frac{3}{4} \times 9\frac{1}{8}$ in. (324×232 mm.).

Coll: Ceán Bermúdez.

Lent by the Lazaro Galdiano Museum.

8. AESOP. Copy of a painting by Velázquez (Prado 1206). Lettered AESOPUS at top right. Preparatory drawing for etching (Delteil 16; B. III, 17; Mayer 674).

Pen and Chinese ink, $12 \times 7\frac{3}{8}$ in. (305×192 mm.).

Lent by the Lazaro Galdiano Museum.

9. SELF PORTRAIT. Front view, head and shoulders. The drawing is cut close to the head and has been laid on to a larger sheet, after which the drawing was completed. Inscribed in sanguine at bottom: *Goya f^o*

Pen and brush and Chinese ink, $4\frac{1}{8} \times 3\frac{1}{8}$ in. (121×82 mm.).

Lent by the Lazaro Galdiano Museum.

10. D^{NA} ISABEL DE BORBÓN. Inscribed in sepia ink *D^a Isabel de Borbón, Reyna de España, muger de Felipe IV. [Pintura de Dn. Diego Velázquez del tamaño del natural en el R^o Palacio de Madrid, dibujada y grabada] por Dn. Fran^{co} Goya, Pintor. Año de 1778 (D^a Isabel of Bourbon, Queen of Spain, wife of Philip IV. [A life size painting by Dn. Diego Velázquez in the Royal Palace of Madrid, drawn and engraved] by Dn. Fran^{co} Goya, Painter, Anno 1778).* Inscribed in Carderera's handwriting *esta es letra de Goya* and numbered by him 448 to right of first line of title. Trial proof before letters. Delteil's first of three states.

Etching, $14 \times 12\frac{1}{8}$ in. (356×311 mm.).

Lit: B. III, 10; Delteil 9; Mayer 4, 1.

Coll: Carderera.

Lent by the Lazaro Galdiano Museum.

II. LOS CAPRICHOS (1793-1798)

The series of etchings entitled *Los Caprichos* (*The Caprices*) is the best known of all Goya's etched work and the preparatory drawings form an important group in the great Prado collection. They are closely related to the two albums of drawings known in the literature on Goya, since Carderera alluded to them, as the Sanlucar albums. One contains sketches made during the artist's visit to Sanlucar de Barrameda and the other sketches drawn in Madrid. López-Rey collected all that is known about them in his study of Goya (see Short Bibliography). The first Sanlucar album, the sheets of which are unnumbered, contains sketches of intimate scenes of everyday life. They reveal the happy life which Goya led in the country house of the Duchess of Alba and are full of a gay and sensual rococo spirit. We know that Goya was in Sanlucar during the winter of 1792-3 and also in 1797 and to these dates must belong the first album, which is different in feeling and technique from the second. The second Sanlucar album, also known as the Madrid album, is larger in size and its sheets are numbered. In its first pages appear more sketches of everyday life and of street scenes—drawings from memory based, in some cases, on those we already know from the first album. In its last pages, however, an element of satire, directed against contemporary society, appears—something new in the work of Goya and a result of the rationalist influence of his Madrid friends. It may, therefore, be assumed that the album belongs to the year 1797 and must have originated at the same time as the series of etchings known as the *Caprichos*, for which some of its drawings, and one in the Sanlucar album, were used.

The publication of the *Caprichos* was announced in the *Diario de Madrid*, 6 February 1799, as being a criticism of 'human errors and vices'. There is no doubt about the general meaning of these compositions, if we credit the important study of López-Rey and forget the romantic interpretations of Yriarte, Lefort and others, which related them to the society of the time in Madrid. As the subject of many of the prints is so obscure, and the interpretations suggested by various authorities are conflicting and often unreliable, they have been disregarded in this catalogue. Four sets of eighteenth-century manuscripts, assumed to be in Goya's handwriting, have, however, been published in whole or in part. Although there is little evidence of their authenticity, they at least give an indication of the possible meaning of some of the etchings. Extracts from one of these manuscripts, now in the Prado, have been quoted below under the abbreviation: *Prado Ms.* Nevertheless, there will always be reason for speculation as to whether the artist concealed his criticism of individuals beneath a more general satire.

Some of the *Caprichos* were probably issued in 1796-7, and the note of introduction, which was in the possession of Carderera (*Gazette des Beaux-Arts*, 1860-3), mentions only seventy-two subjects. But in 1799 eighty of these etchings were on sale, as shown by the advertisement of the *Diario de Madrid*. They had some success, and

in 1803 Goya offered them to the King for his *Calcografía*, begging a pension for his son Francisco Javier 'in order that he may travel'. In October of the same year his request was granted. The next edition was issued in 1806-7 by the *Calcografía*. Later there were many more, as pointed out by Delteil (XIV) and Vindel. Only one copy of plates 81 and 82 (Lefort 118 and 119) exist; these were never inserted in the collection.

11. QUE VIENE EL COCO - Here comes the bogymen. Two terrified children seek refuge with a seated woman from a figure, enveloped in a shawl, standing at the right. The drawing has been laid on to a larger sheet, which is numbered 12 at bottom left. Preparatory drawing for Plate 3 of the *Caprichos* series (Achiardi 3; B. III, 23; Delteil 40; Mayer 2; SzC. *Caprichos*, p. 69; López-Rey, p. 188). See cat. no. 27. Sanguine, $8\frac{1}{2} \times 5\frac{1}{8}$ in. (216 x 148 mm.).

Prado No. 48.

12. TAL PARA CUAL - Birds of a feather. A young woman standing with her lover; behind them, on left, sit two smiling old women. Inscribed in pencil in Goya's handwriting *Las viejas se salen de risa porque saben que el no lleva un cuarto* (The old women roar with laughter because they know that he has not a penny). The paper shows a plate mark. Preparatory drawing for Plate 5 of the *Caprichos* series (Achiardi 5; Delteil 42; B. III, 25; Mayer 4; SzC. *Caprichos*, p. 76; López-Rey, p. 188). Pen and sepia ink and Chinese ink wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (221 x 135 mm.).

Prado No. 27.

Plate I.

13. NI ASI LA DISTINGUE - Not even with this can he distinguish her. A beau looks very closely with his monocle at a smart young girl dressed in a mantilla. A seated figure behind her. Inscribed in pencil in Goya's handwriting *Por averle ya dicho que tenia buen mobili-niento no puede ahlár sin colear* (Since she was told that she moved gracefully she cannot speak without wriggling her bottom). The paper shows a plate mark. Second preparatory drawing for Plate 7 of the *Caprichos* series (Achiardi 7A; Delteil 44; B. III, 27; Mayer 7; SzC. *Caprichos*, p. 71; López-Rey, p. 189). Pen and sepia ink and Chinese ink wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (221 x 135 mm.).

Prado No. 29.

14. TANTALO - Tantalus. Close to the walls of a pyramid, a man, with the gestures and expression of despair, supports on his knees a young woman who has collapsed. On a line dividing the two figures and outlining the pyramid, pieces of paper have been superimposed and the drawing then completed. Numbered 21 in ink at bottom left. Preparatory drawing for Plate 9 of the *Caprichos* series (B. III, 9; Achiardi 9; Delteil 46; Mayer 9; SzC. *Caprichos*, p. 72; López-Rey, p. 190). Sanguine, $8 \times 5\frac{1}{2}$ in. (203 x 140 mm.).

Prado No. 51.

15. EL AMOR Y LA MUERTE - Love and death. A young woman supports in her arms a man who has died, wounded in a duel. The setting is near a wall. At their feet lies a sword. The drawing, numbered 14 in ink at bottom left, has been laid on to a larger sheet, which is numbered 47. Preparatory drawing for Plate 10 of the *Caprichos* series (Achiardi 10A; B. III, 30; Delteil 147; Mayer 11; SzC. *Caprichos*, p. 73; López-Rey, p. 190).

Pencil and sanguine, $8\frac{1}{2} \times 6\frac{1}{8}$ in. (225 x 168 mm.).

Prado No. 50.

16. DIOS LA PERDONE! Y ERA SU MADRE - May God forgive her! And it was her mother. An elegant young woman and a bent old woman, who begs humbly from her. Inscribed in pencil in Goya's handwriting *Se avergüenza de que su Madre le able en publico y le dice: perdone V.M. por Dios* (She is ashamed that her mother spoke to her in public and says: 'Excuse me, please'). The paper shows a plate mark. Second preparatory drawing for Plate 16 of the *Caprichos* series (Achiardi 16; B. III, 36; Delteil 53; Mayer 19; SzC. *Caprichos*, p. 75; López-Rey, p. 192). Pen and sepia ink and Chinese ink wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (221 x 135 mm.).

Prado No. 28.

17. ASTA SU ABUELO - As far back as his grandfather. A donkey, in dress-coat and trousers, sits looking at a book. Numbered 18 at bottom left hand corner. Preparatory drawing for Plate 39 of the *Caprichos* series (Achiardi 39; B. III, 59; Delteil 76; Mayer 44; López-Rey, p. 198).

Sanguine and sanguine wash, $8\frac{1}{2} \times 6\frac{1}{8}$ in. (216 x 157 mm.).

Prado No. 96.

18. DE QUE MAL MORIRA? - What will he die of? A donkey sits taking the pulse of an invalid in bed. Numbered 40 at top right hand corner; the drawing is laid on to a larger sheet, which is numbered 35 at bottom left. Preparatory drawing for Plate 40 of the *Caprichos* series (Achiardi 40; B. III, 90; Delteil 77; Mayer 45; López-Rey, p. 199).

Sanguine and sanguine wash, $8\frac{1}{2} \times 6\frac{1}{8}$ in. (213 x 162 mm.).

Prado No. 97.

19. TU QUE NO PUÉDES - You who cannot do it. Two men carry on their backs two donkeys wearing spurs. The paper shows a plate mark. Preparatory drawing for Plate 42 of the *Caprichos* series

(Achiardi 42; B. III, 62; Delteil 79; Mayer 47; López-Rey, p. 199).

Sanguine wash, $9\frac{1}{8} \times 6\frac{1}{2}$ in. (244 $\times$ 165 mm.).

Prado No. 98.

20. ALLA VA ESO - There they go. Over flat and distant countryside two nude female figures fly, clinging to a crutch. The older woman carries a snake in her hand on whose tail rides an enraged cat. Inscribed in ink in Goya's handwriting *Sueño. Briga maestra dando lecciones a su discipula del primer vuelo* (Dream. Master witch giving the first lesson in flying to her pupil). Below, in pencil, *Brigas en ensayo* (Witches rehearsing). Numbered 49 in pencil at bottom left. The paper shows a plate mark. Preparatory drawing for Plate 66 of the *Caprichos* series (Achiardi 66; B. III, 86; Delteil 103; Mayer 72; SzC. *Caprichos*, p. 97; López-Rey, p. 207).

Pen and sepia wash, $6\frac{1}{2} \times 9$ in. (165 $\times$ 229 mm.).

Prado No. 40.

21. LINDA MAESTRA - A fine teacher. Over a vast landscape, in which can be seen trees and figures, fly an owl and two naked witches, one old and one young, riding on the same broom. Inscribed in pencil in Goya's handwriting *Sueño/de Brigas . . . agente en diligencia* (Dream/of witches . . . agent in stage coach). Copied below, in Carderera's handwriting, *de brigas . . . agente en diligencia*. The paper shows a plate mark. Preparatory drawing for Plate 68 of the *Caprichos* series (Achiardi 68; B. III, 88; Delteil 105; Mayer 74; SzC. *Caprichos*, p. 98; López-Rey, p. 208).

Pen and sepia wash, $9\frac{1}{8} \times 6\frac{1}{2}$ in. (248 $\times$ 175 mm.).

Prado No. 41.

22. SI AMANECE NOS VAMOS - If it is dawn, we must go. Several nude witches in conversation around one of their number who is sitting with her legs crossed, gesticulating wildly. Numbered 71 in pencil at top left hand corner. Preparatory drawing for Plate 71 of the *Caprichos* series (B. III, 91; Delteil 108; Mayer 77; B-SzC. I, 20; SzC. *Caprichos*, p. 99; López-Rey, p. 209). It bears an indecipherable inscription which López-Rey thinks is not that of Goya.

Sanguine, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (204 $\times$ 146 mm.).

Prado No. 82.

23. THE CAT MAN. A man, facing right, dressed in the style of Charles II looking at himself in a mirror in which appears a cat on its hind legs. Numbered 13 in pencil at bottom left hand corner. Inscribed at bottom in Carderera's handwriting *Alguacil archer ou l'argent*.

Brush and sepia ink, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (211 $\times$ 146 mm.).

Lit: Achiardi CLXXIX; Mayer 99. López-Rey, p. 75.

Prado No. 33.

24. THE VIPER WOMAN. A smart girl, in a mantilla, stands looking at herself in a mirror in which appears a serpent entwined round a scythe, with other symbols below. Numbered 22 in Goya's handwriting at bottom left hand corner.

Brush and sepia ink, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (210 $\times$ 146 mm.).

Lit: Mayer 100; B-SzC. I, 29; López-Rey, p. 70.

Prado No. 32.

25. THE APE MAN. A beau standing at the left, in one hand a thick stick and in the other his hat; he bends over a mirror in which appears an orang-outang. Numbered 77 in Goya's handwriting at top right hand corner. Numbered 8 at bottom left.

Brush and sepia ink, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (206 $\times$ 146 mm.).

Lit: Achiardi CXC; Mayer 98; López-Rey, p. 58.

Prado No. 31.

26. SELF PORTRAIT. Plate 1 of this series. Lettered *Franco Goya y Lucientes Pintor*; numbered P. 1 above top right hand corner. Trial proof before first edition; before the comma after *Lucientes* and lengthening of final 'r'. Delteil's second of four states. Another impression is in the Guérin collection.

Etching and aquatint, $8\frac{3}{8} \times 6$ in. (218 $\times$ 152 mm.).

Lit: Delteil 38.

Lent by Tomas Harris, Esq.

Frontispiece.

27. QUE VIENE EL COCO - Here comes the bogey man. Plate 3 of this series. Lettered *Que viene el Coco*; numbered P. 3 above top right hand corner. Trial proof before the first edition; before correction of titles; before the spelling of *viene* was corrected to *viene*. Delteil's second of three states. Other impressions are in the Albertina and Guérin collections. See drawing, cat. no. 11. Prado Ms.: 'Deadly abuse in early education: To bring up a child to fear a Bogey-man more than its own father and force it to be afraid of something that does not exist.'

Etching and aquatint, $8\frac{3}{8} \times 6$ in. (218 $\times$ 152 mm.).

Lit: Delteil 40; B. III, 23; Mayer II, 3, 1.

Lent by Tomas Harris, Esq.

28. EL DE LA ROLLONA - The nurse's child. Plate 4 of this series. Lettered *El de la reyoná*; numbered P. 4 above top right hand corner. Trial proof before the first edition; before correction of titles; before the spelling of *reyoná* was corrected to *rollona*. Delteil's second, of four states. Other impressions are in the Albertina and Guérin collections. Prado Ms.: 'Neglect, laxness and fondling make children capricious, stubborn, haughty, over-fond of sweets, lazy and unbearable.'

They grow up and yet remain childish—such is this Nurse's child.'

Etching and aquatint, $8\frac{1}{2} \times 6$ in. (208×152 mm.).

Lit: Delteil 41; B. III, 24; Mayer II, 4.

Lent by Tomas Harris, Esq.

29. A CAZA DE DIENTES—Hunting for teeth. Plate 12 of this series. Trial proof before the first edition; before correction of titles. Numbered 12 above top right hand corner. Delteil's second of three states. Prado Ms.: 'The teeth of a hanged man are most efficacious for casting spells; without such an ingredient nothing effective can be done. Is it not a pity that the vulgar believe such nonsense?'

Etching and aquatint, $8\frac{1}{2} \times 6$ in. (216×152 mm.).

Lit: Delteil 49; B. III, 32; Mayer II, 12.

Lent by Tomas Harris, Esq.

30. YA VAN DESPLUMADOS—Now they go away plucked. Plate 20 of this series. Lettered *Ya van desplumados*; numbered 20 above top right hand corner. Trial proof before the first edition; before correction of titles. Delteil's second of three states. Prado Ms.: 'As they were plucked, out they go; others will come.'

Etching and aquatint, $8\frac{1}{2} \times 6$ in. (216×152 mm.).

Lit: Delteil 57; B. III, 40; Mayer II, 20, 2.

Lent by Tomas Harris, Esq.

31. POBRECITAS!—Poor little things! Plate 22 of this series. Lettered *Pobrecitas!*; numbered 22 above top right hand corner. Trial proof before the first edition; before correction of titles. Delteil's second of three states. Prado Ms.: 'Send them to sew, those who are unsewn [i.e., disorderly]. Shut them up for they have been loose too long.'

Etching and aquatint, $8\frac{1}{2} \times 6$ in. (216×152 mm.).

Lit: Delteil 59; B. III, 42; Mayer II, 20.

Lent by Tomas Harris, Esq.

32. AQUELLOS POLBOS—That powder. Plate 23 of this series. Lettered *Aquellos polvos*; numbered 23 above top right hand corner. Trial proof before the first edition; before correction of titles. Delteil's first of two states. The title is an extract from the Spanish proverb *De aquellos polvos vienen estos lodos* (From such powder such dirt must come). Prado Ms.: 'That is wrong! To treat in such a way an honourable woman who, for a trifle, has served everyone so diligently, so usefully. That is wrong!'

Etching and aquatint, $8\frac{1}{2} \times 5\frac{1}{2}$ in. (219×149 mm.).

Lit: Delteil 60; B. III, 43; Mayer II, 23.

Lent by Tomas Harris, Esq.

33. RUEGA POR ELLA—She prays for her. Plate 31 of this series. Lettered *Ruega por ella*; numbered 31 above top right hand corner. Trial proof before the first edition; before correction of titles. Note the drypoint burr on woman's bodice and sleeve. Delteil's second of three states. Prado Ms.: 'She does well to pray, in order that God may give her good fortune and preserve her from evil, from the surgeon and from the police and that she may become as smart, skilful and useful for everything as her mother (bless her) was.'

Etching, drypoint and aquatint, $8\frac{1}{2} \times 6$ in. (216×152 mm.).

Lit: Delteil 68; B. III, 51; Mayer II, 31.

Plate IV.

Lent by Tomas Harris, Esq.

34. POR QUE FUE SENSIBLE—Because she was sensitive. Plate 32 of this series. Lettered *Por que fue sensible*; numbered 32 above top right hand corner. Trial proof before the first edition; before correction of titles, and showing clearly the slipped stroke on the woman's knee. Delteil's second of three states. Prado Ms.: 'It can't be helped; the world has its ups and downs. The life she led could not have any other end.'

Aquatint, $8\frac{1}{2} \times 6$ in. (216×152 mm.).

Lit: Delteil 69; B. III, 52; Mayer II, 32.

Plate V.

Lent by Tomas Harris, Esq.

35. MALA NOCHE—Bad night. Plate 36 of this series. Lettered *Mala noche*; numbered 36 above top right hand corner. Trial proof before the first edition; before correction of titles; before the small light patches, in woman's hair and elsewhere, were darkened. Delteil's second of three states. Prado Ms.: 'These are the troubles that flighty girls who don't want to stay at home must expect.'

Etching and aquatint, $8\frac{1}{2} \times 6$ in. (216×152 mm.).

Lit: Delteil 73; B. III, 56; Mayer II, 36.

Lent by Tomas Harris, Esq.

36. EL SUEÑO DE LA RAZÓN PRODUCE MONSTRUOS—The sleep of reason produces monsters. Plate 43 of this series. Lettered on a panel at lower left *El sueño de la razón produce monstruos*; numbered 43 above top right hand corner. Trial proof before the first edition; before correction of titles. Delteil's first of two states. López-Rey, p. 32, suggests as a source, Joseph Addison's essay, *On the pleasures of the Imagination* printed in the *Spectator*, Vol. VI, 3 July 1712, which was translated into Spanish by Goya's friend, Don José L. Munárriz. Addison wrote, 'When the brain is hurt by an accident, or the mind disordered by dreams or sickness, the fancy is overrun with wild, dismal ideas and terrified with a thousand hideous

monsters of its own framing' (see López-Rey, *Caprichos*, I, p. 81). Prado Ms.: 'Fantasy, abandoned by Reason, produces impossible monsters: united with Reason, she is the mother of all the arts and the source of marvels.'

Etching and aquatint, $8\frac{1}{2} \times 6$ in. (216 × 152 mm.).

Lit: Delteil 86; B. III, 63; Mayer II, 43.

Lent by Tomas Harris, Esq.

37. DUENDECITOS - Little goblins. Plate 49 of this series. Lettered *Duendecitos*; numbered 49 above top right corner. Trial proof before the first edition; before correction of titles. Delteil's first of two states.

Etching and aquatint, $8\frac{1}{2} \times 6$ in. (216 × 152 mm.).

Lit: Delteil 86; B. III, 69; Mayer II, 49.

Lent by Tomas Harris, Esq.

38. DUENDECITOS - Little goblins. Plate 49 of this series. Lettered *Duendecitos*; numbered 49 above top right hand corner. Fourth edition. Akin to Delteil's (86) second of two states.

Etching and aquatint, $8\frac{1}{2} \times 5\frac{7}{8}$ in. (216 × 149 mm.).

Lent by Tomas Harris, Esq.

39. QUE PICO DE ORO! - What a golden beak! Plate 53 of this series. Lettered *Que pico de Oro!* numbered 53 above top right hand corner. Trial proof before the first edition; before correction of titles. Delteil's second of three states. Prado Ms.: 'This looks like an Academy meeting. Who knows if the parrot is speaking on medicine? But one shouldn't take his word for it. Many a doctor has a golden beak when speaking but becomes a Herod when prescribing; he discourses perfectly on diseases but he doesn't cure them; he beguiles the sick and fills the cemeteries with skulls.'

Etching and aquatint, $8\frac{1}{2} \times 5\frac{7}{8}$ in. (216 × 149 mm.).

Lit: Delteil 90; B. III, 73; Mayer II, 53.

Lent by Tomas Harris, Esq.

40. TRAGALA, PERRO - Swallow that, dog. Plate 58 of this series. Trial proof before title and number. Delteil's first of four states. Another proof is thought to be in the National Library, Madrid, but as this is cut close to the etched work it cannot be proved to be before title and number. Prado Ms.: 'Whoever is fated to dwell among men will inevitably be vexed [*geringado*]. If he wishes to avoid this, he has only to go and live in the forests and once he is there he will realize that to be alone is also a vexation.'

Etching and aquatint, $8\frac{1}{2} \times 6$ in. (216 × 152 mm.).

Lit: Delteil 95.

Lent by Tomas Harris, Esq.

41. QUIEN LO CREYERA! - Who could believe it! Plate 62 of this series. Lettered *Quien lo creyera!* numbered 52 above top right hand corner. Undescribed state with the number 52 (later altered to 62), but before the exclamation mark following the title. Between Delteil's (99) first and second states. Prado Ms.: 'See here a bitter quarrel as to which of the two is the greatest witch. Who would have said that the Bleary-Eyed and the Crinkly-Headed would pull each other's hair out? Friendship is the child of virtue. The wicked can be accomplices but not friends.'

Etching and aquatint, $8\frac{1}{2} \times 6\frac{1}{2}$ in. (206 × 156 mm.).

Lent by Tomas Harris, Esq.

42. AGUARDA QUE TE UNTEN - Wait until you are anointed. Plate 67 of this series. Lettered *Aguarda que te unten*; numbered 67 above top right hand corner. Trial proof before the first edition; before correction of titles; before various small white patches in shadows on ground were touched out and before the left eye of the witch was darkened. Undescribed state before Delteil's (104) first state. Prado Ms.: 'He is being sent off on an important errand and wants to leave half-anointed. Even among witches there are some who are giddy, impatient, thoughtless, without a grain of common-sense; everywhere it is the same.'

Etching and aquatint, $8\frac{1}{2} \times 5\frac{7}{8}$ in. (216 × 149 mm.).

Lent by Tomas Harris, Esq.

43. AGUARDA QUE TE UNTEN - Wait until you are anointed. Plate 67 of this series. Lettered *Aguarda que te unten*; numbered 67 above top right hand corner. Fourth edition.

Etching and aquatint, $8\frac{1}{2} \times 5\frac{7}{8}$ in. (216 × 149 mm.).

Lent by Tomas Harris, Esq.

44. NO TE ESCAPARÁS - You will not escape. Plate 72 of this series. Lettered *No te escapars*; numbered 72 above top right hand corner. Trial proof before the first edition, before correction of titles and of the 'p' in *escapars*. Undescribed state, before Delteil's (109) first state. Prado Ms.: 'She never escapes who wants to be caught.'

Etching and aquatint, $8\frac{7}{8} \times 5\frac{1}{8}$ in. (214 × 135 mm.).

Lit: B. III, 92; Mayer II, 72.

Lent by Tomas Harris, Esq.

III. LOS DESASTRES DE LA GUERRA

(1808-1815)

Los Desastres de la Guerra (*Disasters of War*) were the result of a strong reaction on the part of Goya to the French invasion, the war against Napoleon, and the miseries which followed it. Goya recorded his impressions in a series of etchings made during the course of several years. If we classify the plates by the manner in which they were executed, they fall into several groups, made at different times. Some of them were dated 1810; others, having for their theme the famine in Madrid, must have been later, possibly 1811-12. Plate 76, which refers to the defeat of Napoleon, must have been towards the end of 1813 or at the beginning of 1814.

Three collections of proofs are known (Lefort; Delteil XV; Lafuente, *Desastres*) as well as individual proofs in various collections. One collection belonged to Ceán Bermúdez and thereafter to Carderera, and bears a title which should be noted here: *Fatales consecuencias de la sangrienta guerra en España con Buonaparte y otros caprichos enfáticos en 85 estampas inventadas, dibujadas y grabadas por el pintor original D. Francisco de Goya y Lucientes. En Madrid* (*The fatal consequences of the bloody war in Spain against Bonaparte and other striking sketches in 85 impressions devised, drawn and engraved by the original painter D. Francisco de Goya y Lucientes. In Madrid*). This was the set that Goya delivered to Ceán Bermúdez so that he might correct its titles.

The Royal Academy of St. Ferdinand obtained the plates, and the first edition was published in 1863, and was followed by several others (see the authors quoted above and Vindel, *Los Caprichos* . . . , Madrid 1928). The series belonging to the Academy is composed of eighty subjects; Nos. 81 and 82 belonged to Lefort, and were later presented by him to the Academy, but they are not included in the modern series. Ceán's set is composed of eighty-five subjects, because together with the eighty-two mentioned earlier three etchings of prisoners (Delteil 31, 32 and 33) were included.

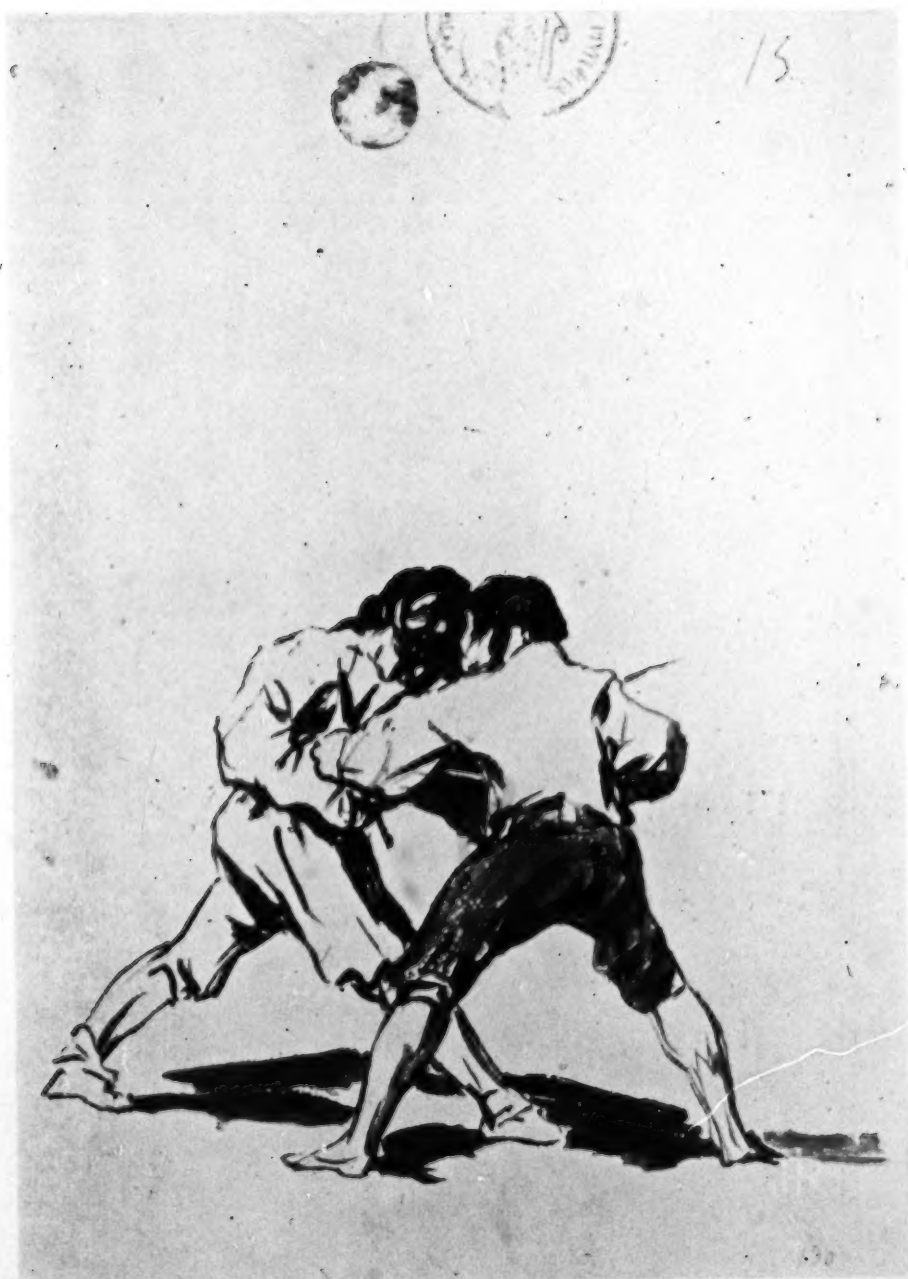
The Academy's edition bears the following title: *Los desastres de la guerra, colleccion de ochenta laminas inventadas y grabadas al agua fuerte por Don Francisco Goya . . .* (*The disasters of war, a collection of eighty plates devised and etched with aquatint by Don Francisco Goya . . .*). This omits all reference to Bonaparte and the French and implies that the series is a commentary on war in general. One cannot here discuss in greater detail the interpretation of the whole series, but it must be noted that from Plate 65 onwards, as indicated in the first title, it no longer deals with the war and its consequences but becomes a series of political and religious satires and fantasies far removed from the hideous reality of the earlier illustrations.



I. TAL PARA CUAL—Birds of a feather. *Chinese ink wash.* Cat. no. 12



II. BUENA MUJER PARECE—She seems to be a good woman. *Chinese ink wash*. Cat. no. 102



III. WITH JACK-KNIVES. *Sepia wash.* Cat. no. 124



IV. RUEGA POR ELLA—She prays for her. *Etching, drypoint and aquatint.* Cat. no. 33



V. POR QUE FUE SENSIBLE—Because she was sensitive. *Aquatint*. Cat. no. 34



VI. HELP. *Sepia wash.* Cat. no. 115



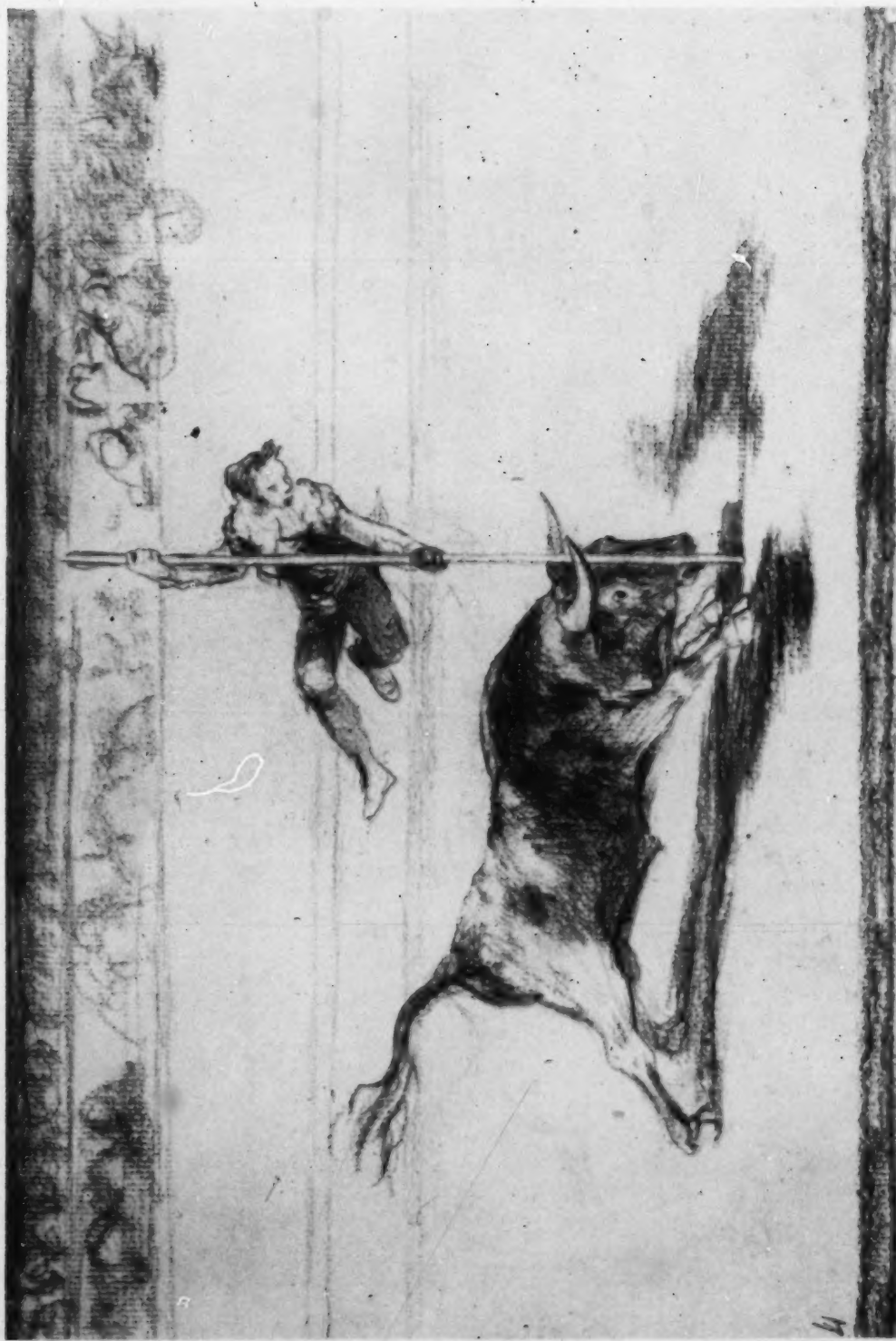
VII. POVERTY. *Sepia wash.* Cat. no. 116



VIII. PROVERBIOS 12. *Etching and aquatint. Cat. no. 89*



IX. NI POR ESAS—Not even at this price. *Sepia wash.* Cat. no. 46



X. LIGEREZA Y ATREVIMIENTO DE JUANITO APINANI EN LA PLAZA DE MADRID—The agility and daring of Juanito Apinani in the Bull-ring at Madrid. *Sanguine*. Cat. no. 67



XI. A WOMAN CARRIED OFF BY A GALLOPING HORSE. *Sanguine wash.* Cat. no. 77



XII. CLOAKED FIGURE. *Black chalk.* Cat. no. 170

45. SIEMPRE SUCEDE—It always happens. In the foreground a cavalry soldier and his fallen charger. In the distance other cavalry gallop to the right. Preparatory drawing for Plate 8 of the *Desastres* series (Lefort 152; B. III, 110; Delteil 127; Mayer 123/184; B-SzC. I, 44; Lafuente *Desastres*, p. 140). Numbered 2 at bottom left hand corner, over a fainter figure 2.

Sanguine, $5\frac{1}{2} \times 8\frac{1}{2}$ in. (146 × 206 mm.).

Prado No. 118.

46. NI POR ÉSAS—Not even at this price. Soldiers in a *cavé* with some women who beg for mercy and resist them. Preparatory drawing (in reverse) for Plate 11 of the *Desastres* series (Lefort 155; Achiardi Des. 11; B. III, 113; Delteil 130; Mayer 123/184; Lafuente *Desastres*, p. 141).

Pencil and sanguine with sepia wash, $5\frac{1}{2} \times 7\frac{1}{8}$ in. (130 × 181 mm.).

Prado No. 167.

Plate IX.

47. PARA ESO HABEIS NACIDO—This is why you have been born. A heap of dead soldiers and civilians on to which a dying man, with blood pouring from his mouth, is about to throw himself. Numbered 20 in pencil at bottom left. Preparatory drawing for Plate 12 of the *Desastres* series (Lefort 156; Achiardi Des. 12; B. III, 114; Delteil 131; Mayer 123/184; Lafuente *Desastres*, p. 142).

Sanguine, $6\frac{1}{2} \times 8\frac{1}{2}$ in. (175 × 210 mm.).

Prado No. 119.

48. AMARGA PRESENCIA—Bitter to be present. A man stands with hands bound and head turned away from a group of soldiers violating women. Preparatory drawing (in reverse) for Plate 13 of the *Desastres* series. Numbered in pencil 10 at bottom left hand corner (Lefort 157; B. III, 115; Delteil 132; Mayer 123/184; Lafuente *Desastres*, p. 143; B-SzC. I, 51).

Sanguine, $5\frac{1}{2} \times 8\frac{1}{2}$ in. (151 × 210 mm.).

Prado No. 120.

49. DURO ES EL PASO—It's a hard step. Two men lead a prisoner up steps to the gallows. A friar comforts him. The bodies of other victims are pulled to the right. Preparatory drawing (in reverse) for Plate 14 of the *Desastres* series (Lefort 158; Achiardi Des. 14; B. III, 116; Delteil 133; Mayer 123/184; Lafuente *Desastres*, p. 144).

Sanguine, $5\frac{1}{2} \times 8\frac{1}{2}$ in. (146 × 206 mm.).

Prado No. 121.

50. SE APROBECHAN—They take advantage of the situation. Two soldiers stripping the dead; other bodies lie heaped under a tree. Numbered 15 at bottom left. Preparatory drawing for Plate 16 of the

Desastres series (Lefort 160; Achiardi Des. 16; B. III, 118; Delteil 135; Mayer 123/184; Lafuente *Desastres*, p. 145).

Sanguine, $5\frac{1}{2} \times 8$ in. (130 × 202 mm.).

Prado No. 122.

51. LUCHA EN LA CALLE—A fight in the street. A group of people fighting. Two figures stand out—one, seen from behind, half kneels and the other is standing armed with a gun and a bayonet. They are attacking a third who lies on the ground in an attitude of horror. A preparatory drawing for the *Desastres* series, but from which an etching was not made.

Sanguine and sepia wash, $5\frac{1}{2} \times 7\frac{1}{8}$ in. (130 × 183 mm.).

Lit: Achiardi CLXX; Mayer 123/184.

Prado No. 166.

52. THE JACK-KNIVES. To the left two men fight with jack-knives; at the right a heap of corpses. A drawing for the *Desastres* series, from which an etching was not made.

Sanguine and sepia wash, $5\frac{1}{2} \times 7\frac{1}{8}$ in. (130 × 179 mm.).

Lit: Achiardi CLXXI; Mayer 123/184.

Prado No. 168.

53. NO QUIEREN—They do not want to. Plate 9 of this series. Lettered *No quiren*; numbered 9 above top left hand corner and 29 at bottom left. First state of first edition; before correction of titles; before correction of spelling of *quiren* to *quieren*. Delteil's sixth of eight states.

Etching and aquatint, $6 \times 8\frac{1}{2}$ in. (152 × 206 mm.).

Coll: Rimell.

Lit: Delteil 128; B. III, 111; Mayer III, 9.

Lent by Tomas Harris, Esq.

54. TANTO Y MAS—Or even worse. Plate 22 of this series. Lettered *tanto y mas*; numbered 22 at top left hand corner and 7 at bottom left. Signed and dated 1810. First state of first edition; before correction of titles. Delteil's fourth of four states.

Etching and aquatint, $6\frac{1}{2} \times 9\frac{1}{2}$ in. (175 × 231 mm.).

Lit: Delteil 141; B. III, 124; Mayer III, 22, 4.

Lent by Tomas Harris, Esq.

55. POR QUÉ—Why? Plate 32 of this series. Lettered *Por qué*; numbered 32 above top left hand corner and 49 at bottom left. First state of first edition; before correction of titles; before the accent on *qué*. Between Delteil's fourth and fifth state.

Etching and aquatint, $6 \times 8\frac{1}{2}$ in. (152 × 206 mm.).

Lit: Delteil 151; B. III, 134; Mayer III, 32.

Lent by Tomas Harris, Esq.

56. QUÉ HAI QUE HACER MAS? - What more can be done? Plate 33 of this series. Lettered *Que hai que hacer mas?*; numbered 33 at top left hand corner. First state of first edition; before correction of titles; before the accent on first *quí*. Between Delteil's third and fourth states.

Etching, drypoint and aquatint, $6\frac{1}{2} \times 8\frac{1}{2}$ in. (156 x 206 mm.).

Coll: Rimell.

Lit: Delteil 152; B. III, 135; Mayer III, 33.

Lent by Tomas Harris, Esq.

57. POR UNA NAVAJA - For a knife. Plate 34 of this series. Lettered *Por una navaja*; numbered 34 above top left hand corner. First state of first edition; before correction of titles; before correction of spelling of *navaja* to *navaja*. Delteil's sixth of seven states. Watermark: J.G.O. and shell.

Etching and aquatint, $6\frac{1}{2} \times 8\frac{1}{2}$ in. (156 x 206 mm.).

Coll: Rimell.

Lit: Delteil 153; B. III, 136; Mayer III, 34.

Lent by Tomas Harris, Esq.

58. NO SE PUEDE SABER POR QUÉ - One does not know the reason. Plate 35 of this series. Lettered *No se puede saber por que*; numbered 35 above top left hand corner and 2 or 22 at bottom left. First state of first edition, before correction of titles; before the accent on *quí*. Between Delteil's third and fourth states.

Etching, drypoint and aquatint, $6 \times 8\frac{1}{2}$ in. (152 x 206 mm.).

Coll: Rimell.

Lit: Delteil 154; B. III, 137; Mayer III, 35.

Lent by Tomas Harris, Esq.

59. TAMPOCO - Neither. Plate 36 of this series. Lettered *Tampoco*; numbered 36 at top left hand corner and 39 at bottom left. First state of first edition; before correction of titles; before changing type of letters 'Tam' in *Tampoco*. Delteil's fourth of four states.

Etching and aquatint, $6\frac{1}{2} \times 8\frac{1}{2}$ in. (156 x 206 mm.).

Coll: Rimell.

Lit: Delteil 155; B. III, 138; Mayer III, 36.

Lent by Tomas Harris, Esq.

60. ESTO ES PEOR - This is worse. Plate 37 of this series. Lettered *esto es peor*; numbered 37 above top left hand corner and 32 at bottom left. First state of first edition; before correction of titles. Delteil's fifth of five states.

Etching, drypoint and aquatint, $6\frac{1}{2} \times 8$ in. (156 x 203 mm.).

Coll: Rimell.

Lit: Delteil 156; B. III, 139; Mayer, 37.

Lent by Tomas Harris, Esq.

61. GRANDE HAZAÑA! CON MUERTOS! - What a heroic act! with dead men! Plate 39 of this series. Lettered *Grande hazaña! con muertos!*; numbered 39 at top left hand corner and 51 at bottom left; signed at bottom left. First state of first edition; before correction of titles; before the two exclamation marks and capital 'C' to *con*. Delteil's fourth of five states. Watermark: J.G.O. and shell.

Etching, drypoint and aquatint, $6\frac{1}{2} \times 8\frac{1}{2}$ in. (156 x 210 mm.).

Lit: Delteil 158; B. III, 141; Mayer III, 39.

Lent by Tomas Harris, Esq.

62. ASÍ SUCEDIÓ - That is how it happened. Plate 47 of this series. Lettered *Así sucedió*; numbered 47 at top left hand margin and 33 at bottom left. First state of first edition; before correction of titles; before the accent on *Así*. Between Delteil's third and fourth states.

Etching and aquatint, $6 \times 8\frac{1}{2}$ in. (152 x 216 mm.).

Lit: Delteil 166; B. III, 149; Mayer III, 47.

Lent by Tomas Harris, Esq.

63. CRUEL LÁSTIMA! - Cruel pity! Plate 48 of this series. Lettered *Cruel lástima!*; numbered 48 at top left hand corner and 47 at bottom left. First state of first edition; before correction of titles. Delteil's fourth of four states.

Etching and aquatint, $6 \times 8\frac{1}{2}$ in. (152 x 216 mm.).

Coll: Rimell.

Lit: Delteil 167; B. III, 150; Mayer III, 48.

Lent by Tomas Harris, Esq.

64. MADRE INFELIZ! - Unhappy mother! Plate 50 of this series. Lettered *Madre infeliz!*; numbered 50 at top left hand corner and 65 at bottom left. First state of first edition; before correction of titles. Delteil's fourth of four states.

Etching and aquatint, $6\frac{1}{2} \times 8$ in. (156 x 203 mm.).

Coll: Rimell.

Lit: Delteil 169; B. III, 152; Mayer III, 50.

Lent by Tomas Harris, Esq.

IV. TAUROMAQUIA (about 1815)

It is well known that Goya had, throughout his life, a great interest in bullfighting: pictures of the subject painted in his early years, and in his maturity, prove that he was acquainted with all the outstanding figures in this field, and was a keen *aficionado*. This series of etchings entitled *Tauromaquia* (*The Art of Bullfighting*), which he began when he was advanced in years, and the four fine lithographs, known as *The Bulls of Bordeaux*, also drawn in his old age, demonstrate how deep was his interest in the *fiesta*. In the course of conversations with his old friend Moratin at Bordeaux, Goya said that at one time he used to take part in bullfighting and that, with a sword in his hand, he feared nobody. His expert knowledge gives these prints a special documentary value in the history of bullfighting, quite apart from their aesthetic quality.

Three of the plates in the *Tauromaquia* series were dated 1815 and it is probable, in view of the remarkable unity they display, that the whole series was executed within a short period of time (B. III, 121; Lafuente, *Los Toros*). He designed them when he had completely mastered the technique of etching. This series does not, perhaps, achieve the delicacy of execution of the *Desastres*, but it surpasses that of the *Proverbios* or *Disparates*. (B. III, 122.) It was begun during the years when the world of his triumphs had disappeared with the Napoleonic wars and when the Court and the Government were hostile to him. It was then that he etched his bitter impressions of the war and, possibly at the same time, these memories of pleasant moments of his youth spent in the ring.

Lafuente tells us that Goya set out with the intention of producing a series of plates to illustrate the *Carta historica sobre el origen y progreso de las corridas de toros en España* (1777) written by his friend Nicolas Fernandez de Moratin, but the project developed into a far greater undertaking as time went on. The series was issued in proof state; then came the edition of 1815, announced for sale in the *Diario de Madrid*, 28 October 1816, another towards 1820-30, and in 1855 that issued by the *Calcografia*. In 1876 Loizelet, the French etcher and printseller, published a new edition and added seven new plates, hitherto known only in proof state.

The unity of the series shows how it must have originated in a single moment of inspiration. The drawings, such as those exhibited here, show certain differences when compared with the etchings; chronologically, they must belong to a period a little before 1815.

65. CARLOS V LANCEANDO UN TORO EN LA PLAZA DE VALLADOLID - Charles V lancing a bull in the square of Valladolid. The Emperor on horseback, lances a bull who is attacking him. Numbered 23 in pencil at bottom left. Preparatory drawing for Plate 10 of the *Tauromaquia* series (see cat. no. 72). One of a set of four drawings in the Prado, on the

same theme. Prado No. 218 is reproduced by Achiardi (*Taur.* 10) and Prado Nos. 219 and 461 by B-SzC. (nos. 61 and 59 respectively).

Sanguine $7\frac{1}{2} \times 11\frac{1}{8}$ in. (190 x 284 mm.).

Lit: Mayer 185/234; B-SzC. I, 60; Lafuente *Los Toros*, pp. 781-2. Prado No. 216.

66. DESJARRETE DE LA CANALLA CON LANZAS, MEDIAS LUNAS, BANDERILLAS Y OTRAS ARMAS - A mob cutting the hamstrings of a bull with lances, 'demi lunes', banderillas and other weapons. A mob surrounds and attacks a bull. One man has been knocked over by the bull. Numbered 28 in pencil at bottom left. Preparatory drawing for Plate 12 of the *Tauromaquia* series (see cat. no. 73) (Achiardi *Taur.* 12; Lefort 94; B. III, 218; Delteil 235; Mayer 185/234; Lafuente *Los Toros*, p. 785).

Sanguine, $7\frac{1}{8} \times 12\frac{1}{8}$ in. (187 × 310 mm.).

Prado No. 217.

67. LIGEREZA Y ATREVIMIENTO DE JUANITO APIÑANI EN LA PLAZA DE MADRID - The agility and daring of Juanito Apiñani in the bull-ring at Madrid. J. Apiñani, renowned for his agility, vaulting over an attacking bull. Numbered 4 at bottom left hand corner. Preparatory drawing for Plate 20 of the *Tauromaquia* series (Achiardi *Taur.* 20; Lefort 102; B. III, 226; Delteil 243; Mayer 185/234; Lafuente *Los Toros*, pp. 797-8).

Sanguine, $7\frac{1}{8} \times 10\frac{1}{8}$ in. (186 × 278 mm.).

Plate X.

Prado No. 229.

68. MARIANO CEBALLOS, ALIAS EL INDIO, MATA EL TORO DESDE SU CABALLO - Mariano Ceballos, alias 'The Indian', on horseback, killing a bull. Faint signature (doubtful) in pencil at bottom right. Preparatory drawing, with variations, for Plate 23 of the *Tauromaquia* series (Achiardi CXLII; Delteil 246; B. III, 229; Mayer IV, 53).

Pen and ink, $9\frac{1}{8} \times 11\frac{1}{8}$ in. (233 × 302 mm.).

Coll: Carderfa.

Lent by the Lazaro Galdiano Museum.

69. A BULLFIGHTER PREPARING TO KILL, USING HIS HAT INSTEAD OF A MULETA. The matador and bull at the left of the ring. Other bullfighters can be seen in the distance. Preparatory drawing for unedited plate (Delteil 265; Lefort 118). The matador carries a hat in the etching, but in the drawing seizes the bull by the horn. Numbered 3 at bottom left hand corner.

Sanguine, $7\frac{1}{8} \times 11\frac{1}{8}$ in. (187 × 287 mm.).

Lit: B. III, 249; Mayer 185/234; Lafuente *Los Toros*, pp. 832-3.

Prado No. 228.

70. MODO CON QUE LOS ANTIGUOS ESPAÑOLES CAZABAN LOS TOROS A CABALLO EN EL CAMPO - The manner in which the ancient Spaniards hunted the bull in the countryside. Plate 1 of this series. Numbered 1 at top right hand corner. First edition. Delteil's third of four states.

Etching and aquatint, $9\frac{1}{8} \times 13\frac{1}{8}$ in. (251 × 352 mm.).

Coll: P. M. Turner.

Lit: Delteil 224.

Lent by Tomas Harris, Esq.

71. ORIGEN DE LOS ARPONES Ó BANDERILLAS - Origin of Harpoons or Banderillas. Plate 7 of this series. Numbered 7 at top right hand corner. First edition. Delteil's third of four states.

Etching and aquatint, $9\frac{1}{8} \times 13\frac{1}{8}$ in. (244 × 352 mm.).

Coll: P. M. Turner.

Lit: Delteil 230.

Lent by Tomas Harris, Esq.

72. CARLOS V LANCEANDO UN TORO EN LA PLAZA DE VALLADOLID - Charles V lancing a bull in the square at Valladolid. Plate 10 of this series. Numbered 10 at top right hand corner; signed (vertically) at bottom left. First edition. Delteil's third of four states. Watermark: *Morato*. See drawing, cat. no. 65.

Etching and aquatint, $10 \times 13\frac{1}{8}$ in. (254 × 352 mm.).

Coll: P. M. Turner.

Lit: Delteil 233.

Lent by Tomas Harris, Esq.

73. DESJARRETE DE LA CANALLA CON LANZAS, MEDIAS-LUNAS, BANDERILLAS Y OTRAS ARMAS - The mob cutting the hamstrings of a bull with lances, demi-lunes, banderillas and other weapons. Plate 12 of this series. Numbered 12 at top right hand corner. First edition. Delteil's third of five states. Watermark: *Morato*. See drawing, cat. no. 66.

Etching and aquatint, $9\frac{1}{8} \times 13\frac{1}{8}$ in. (251 × 352 mm.).

Coll: P. M. Turner.

Lit: Delteil 235.

Lent by Tomas Harris, Esq.

74. TEMERIDAD DE MARTINCHO EN LA PLAZA DE ZARAGOZA - The temerity of Martincho in the square at Saragossa. Plate 18 of this series. Numbered 18 at top right hand corner. First edition. Delteil's third of four states. Watermark: *Morato*.

Etching and aquatint, $9\frac{1}{8} \times 14$ in. (248 × 356 mm.).

Coll: P. M. Turner.

Lit: Delteil 241.

Lent by Tomas Harris, Esq.

75. BANDERILLAS DE FUEGO - Flaming Banderillas. Plate 31 of this series. Numbered 31 at top right hand corner; signed bottom right and dated 1810 above. First edition. Delteil's third of five states.

Etching and aquatint, $9\frac{1}{8} \times 13\frac{1}{8}$ in. (248 × 352 mm.).

Coll: P. M. Turner.

Lit: Delteil 241.

Lent by Tomas Harris, Esq.

V. LOS PROVERBIOS OR DISPARATES

(1813(?)-1820)

The series of large plates issued by the Academy of St. Ferdinand in 1864 under the title *Los Proverbios* (*The Proverbs*) is also known as the *Disparates* (*Follies*, or *Extravagances*). The latter title is of comparatively recent origin and derives from titles in manuscript on some early proofs, assumed to be in Goya's handwriting. The Spanish critic Melida, in *El arte en España* (1865, p.313), adopted it, thus starting a critical tradition which has culminated in a recent book by Camón (see Short Bibliography). Tomas Harris, who has lent nearly fifty of his splendid proofs to this exhibition, is of the opinion that the original title is the correct one and, in support of his theory, suggests certain Spanish proverbs, or sayings, of Goya's time which he thinks the plates may have been intended to illustrate. Undoubtedly, some of these suggestions are convincing and give the clearest solution possible to the meaning of the illustrations which are, however, still enigmatic. Before the 1864 Academy edition and the following issues, some proofs were printed and a short issue was published in 1850 by the then owner. The Academy edition consisted of eighteen plates, and was numbered on a system for which there seems to be no justification. Four others were published in 1877 by the Paris magazine *L'Art*. A proof of Plate 10 (Delteil 211) has in its margin the number 25, from which Delteil supposes that three more plates may have existed, and are now lost, which would have brought the series up to this number.

According to Carderera the series was the last etched by Goya. Lefort assumes (basing his assumption on supposed political allusion) that they belong to about 1810, but Beruete, following Carderera, considered them to be the final series and supposed that they belonged to 1819, recalling Goya's suffering and isolation during that year. Sanchez-Cantón also accepts this view (Museo del Prado, *Goya dibujos inéditos*, II), suggesting that, for reasons of style and owing to the obscurity of their meaning, they cannot be earlier than the *Desastres* and the *Tauromaquia*, and must be dated between 1817 and 1820. As Plate 13 of the *Proverbios* series is included in the set of the *Desastres* which Goya sent to Ceán Bermúdez for correction of titles, Lefort—and Camón afterwards—assumed that the date of the *Proverbios* was about 1813. He also believes, on the grounds of style, that the whole series could not be later than 1819. It is possible that Goya began to work on the *Proverbios* before the other series of etchings were finished. The fact remains, however, that, in the majority of the illustrations, the figures are on the large scale so characteristic of his later work. The series appears to be, as Carderera has said, the last etched by Goya and was probably completed before the artist's journey to Bordeaux and can be related to his illness in 1819.

76. BOBALICÓN - The blockhead. A giant playing the castanets, followed by others who appear behind him. He frightens a veiled woman who is pushed or supported by a man who hides behind her. Numbered 14 in pencil at bottom left. Preparatory drawing for Plate 4 of the *Proverbios* series (Lefort 127; B. III, 188; Delteil 205; SzC. II, 173; Camón *Disparates*, 11) (see cat. nos. 83-5).

Sanguine and sanguine wash, $9\frac{1}{8} \times 12\frac{1}{8}$ in. (244 × 325 mm.).
Prado No. 188.

77. A WOMAN CARRIED OFF BY A GALLOPING HORSE. Preparatory drawing, with variations, for Plate 10 of the *Proverbios* series (Lefort 133; B. III, 194; Delteil 211; SzC. II, 175; Camón *Disparates*, 3).

Sanguine and sanguine wash, $8\frac{1}{2} \times 12\frac{1}{8}$ in. (227 × 310 mm.).
Prado No. 189.

Plate XI.

78. ADVICE. A group of figures pointing at a man who walks away with lowered eyes. Numbered 15 in pencil at bottom left. Preparatory drawing, with variations, for Plate 16 of the *Proverbios* series (Achiardi CVII; Lefort 139; B. III, 200; Delteil 217; Camón *Disparates*, 16).

Sanguine and sanguine wash, $8\frac{1}{2} \times 12\frac{1}{8}$ in. (210 × 312 mm.).
Prado No. 194.

79. DISPARATE FEMENINO - Feminine folly. Plate 1 of this series. Signed vertically at bottom left. Proof inscribed, in Goya's handwriting, *Disparate Femenino* and numbered 16 in ink at top right hand corner and 15 at top left. Delteil's first of three states. Only inscribed proof in this state. Another impression is in the Harris collection.

Etching and aquatint, $9\frac{1}{8} \times 14$ in. (244 × 356 mm.).
Coll: Infante D. Sebastián Gabriel; Pedro Vindel.
Lit: B. III, 185; Delteil 202; Mayer V, 1; Camón *Disparates*, 10, pp. 70-2.

Lent by the Lazaro Galdiano Museum.

80. DISPARATE DE MIEDO - The folly of fear. Plate 2 of this series. Trial proof before the first edition. Early state, undescribed by Delteil. Delteil (203) gives the title of the plate as *Disparate de miedo* (*The folly of fear*), but does not state its origin. Harris suggests that the subject may be based on the Spanish proverb *Por temor no pierdas honor* (*Don't lose honour through fear*).

Etching, drypoint and aquatint, $9\frac{1}{8} \times 14\frac{1}{8}$ in. (244 × 359 mm.).
Lent by Tomas Harris, Esq.

81. DISPARATE DE MIEDO - The folly of fear. Plate 2 of this series. First edition. The state described by Delteil as first state, but reproduced by him as second state. Watermark: J.G.O. and shell.

Etching, drypoint and aquatint, $9\frac{1}{8} \times 13\frac{1}{8}$ in. (244 × 352 mm.).

Lit: Delteil 203; B. III, 186; Mayer V, 2.

Lent by Tomas Harris, Esq.

82. DISPARATE RIDICULO - Ridiculous folly. Plate 3 in this series. Proof inscribed in Goya's handwriting *Disparate Ridiculo* and numbered 18 in ink at top right hand corner, and 9 at left. Delteil's first of three states. Only inscribed proof in this state.

Etching and aquatint, $9\frac{1}{8} \times 14$ in. (246 × 356 mm.).

Coll: Infante D. Sebastián Gabriel; Pedro Vindel.

Lit: B. III, 187; Delteil 204; Mayer V, 3; Camón *Disparates*, 18, 84/86.

Lent by the Lazaro Galdiano Museum.

83. BOBALICÓN - The blockhead. Plate 4 of this series. Trial proof before the first edition. Undescribed state, between Delteil's first and second states. Delteil states that a proof owned by M. Maurice Pereire is inscribed in manuscript *Bobalicón*. Harris thinks that the subject may be based on the Spanish proverb *Tras el vicio viene el fornicio* (*Behind vice comes fornication*) and suggests as title—*Blockheaded Nonsense*. See drawing, cat. no. 76.

Etching and aquatint, $9\frac{1}{8} \times 13\frac{1}{8}$ in. (241 × 352 mm.).

Lent by Tomas Harris, Esq.

84. BOBALICÓN - The blockhead. Plate 4 of this series. First edition. Delteil's second of three states. Watermark: J.G.O. and shell.

Etching and aquatint, $9\frac{1}{8} \times 13\frac{1}{8}$ in. (241 × 352 mm.).

Lit: Delteil 205; B. III, 188; Mayer V, 4.

Lent by Tomas Harris, Esq.

85. BOBALICÓN - The blockhead. Plate 4 of this series. Numbered 4 beside top right hand corner. Unrecorded edition on paper watermarked *Morato*. Akin to third state of Delteil (205).

Etching and aquatint, $9\frac{1}{8} \times 13\frac{1}{8}$ in. (241 × 352 mm.).

Lent by Tomas Harris, Esq.

86. DISPARATE VOLANTE - Flying folly. Plate 5 in this series. This proof inscribed in Goya's handwriting *Disparate Volante*; numbered in ink 17 at top right hand corner and 15 at top left. Only inscribed proof in this state. Delteil's first of three states.

Etching and aquatint, $9\frac{1}{8} \times 14$ in. (244 × 356 mm.).

Coll: Infante D. Sebastián Gabriel; Pedro Vindel.

Lit: B. III, 189; Delteil 206; Mayer V, 5; Camón *Disparates*, 5, pp. 62-3.

Lent by the Lazaro Galdiano Museum.

87. DISPARATE GENERAL - General folly. Plate 9 of this series. Trial proof before the first edition. Delteil's first of two states. A proof of the first state, from Burty's collection, sold in the Alfred Beurdeley sale, Paris, 1920, was inscribed in manuscript *Disparate General* (*General folly*). Harris suggests that the subject may be based on the Spanish proverb

Uñas de Gato y habito de beato (The claws of a cat and the dress of a devotee).

Etching and aquatint, $9\frac{1}{2} \times 13\frac{1}{2}$ in. (241 × 352 mm.).

Lit: Delteil 210. *Lent by Tomas Harris, Esq.*

88. DISPARATE GENERAL – General folly. Plate 9 of this series. First edition. Delteil's first of two states.

Etching and aquatint, $9\frac{1}{2} \times 13\frac{1}{2}$ in. (241 × 352 mm.).

Lit: Delteil 210; B. III, 193; Mayer V, 9.
Lent by Tomas Harris, Esq.

89. PROVERBIOS 12. Plate 12 of this series. First edition. First of Delteil's three states. Delteil describes this plate as 'Three majos [gallants] and three majas dancing', and adds that no proof of this plate is known with an authentic title by Goya. Harris thinks that the subject may be based on the Spanish proverb *Si Marina baylo, tome lo que báilo* (If Marian will dance, then she has to take the consequences) and suggests as title—*Dancing nonsense*.

Etching and aquatint, $9\frac{1}{2} \times 13\frac{1}{2}$ in. (241 × 352 mm.).

Lit: Delteil 213; B. III, 196; Mayer V, 12.
Plate VIII. Lent by Tomas Harris, Esq.

90. PROVERBIOS 12. Plate 12 of this series. Numbered 12 at the top right hand corner. Unrecorded edition on 'Morato' paper. Akin to third state of Delteil (213).

Etching and aquatint, $9\frac{1}{2} \times 13\frac{1}{2}$ in. (241 × 352 mm.).
Lent by Tomas Harris, Esq.

91. LA LEALTAD – Loyalty. Plate 17 of this series. Numbered 17 at top right hand corner. Eighth edition (1930). Akin to Delteil's (218) third of three states. Delteil states that a proof owned by M. Maurice Pereire is inscribed in manuscript *La Lealtad* (Loyalty). Watermarked: *Arches*.

Etching and aquatint, $9\frac{1}{2} \times 14$ in. (244 × 356 mm.).
Lent by Tomas Harris, Esq.

92. PROVERBIOS 18. Plate 18 of this series. First edition. Delteil's first of two states. Delteil describes this plate as 'Old man going among phantoms' and adds that no proof of this plate is known with an authentic title given by Goya. Harris thinks that the subject may be based on the Spanish proverb *Dios los cria y ellos se juntan* (God creates them and they join up together), and suggests as title—*Fantastic nonsense*. Watermark: *J.G.O.* and shell.

Etching and aquatint, $9\frac{1}{2} \times 13\frac{1}{2}$ in. (248 × 352 mm.).
Lit: Delteil 219; B. III, 202; Mayer V, 18.

Lent by Tomas Harris, Esq.

93. DISPARATE CONOCIDO – A well-known folly. Trial proof on Japanese paper. Printed prior to the lettered edition published by *L'Art* (Paris), 1877 (see

below). Harris suggests that the subject may be based on the Spanish proverb *Dos a uno, meten la paja en el culo* (If two to one, stuff your arse with straw).

Etching and aquatint, $9\frac{1}{2} \times 13\frac{1}{2}$ in. (244 × 352 mm.).

Lit: Mayer V, 19.1.

Lent by Tomas Harris, Esq.

94. DISPARATE CONOCIDO –

A well-known folly. This plate was one of four published by *L'Art* in 1877. Delteil's first of two states. Proof inscribed in Goya's handwriting *Disparate Conocido* and at top right hand corner is inscribed in ink the figure 20. Only inscribed proof in this state.

Etching and aquatint, $9\frac{1}{2} \times 14$ in. (244 × 356 mm.).

Coll: Infante D. Sebastián Gabriel; Pedro Vindel.

Lit: B. III, 203; Delteil 220; Mayer V, 19, 1a; Camón *Disparates*, 20, pp. 87–8.

Lent by the Lazaro Galdiano Museum.

95. DISPARATE DE TORITOS – Folly of little bulls.

This plate was one of four published in 1877 by *L'Art*. Delteil's first of two states. Proof inscribed *Disparate de toritos*, not, as stated in the Academy edition, *Disparate de tontos*, which was a mis-reading. Only inscribed proof in this state.

Etching and aquatint, $9\frac{1}{2} \times 14$ in. (244 × 356 mm.).

Coll: Infante D. Sebastián Gabriel; Pedro Vindel.

Lit: B. III, 206; Delteil 223; Mayer V, 22; Camón *Disparates*, 21, pp. 88–9.

Lent by the Lazaro Galdiano Museum.

96. DISPARATE DE BESTIA (OTRAS LEYES POR EL PUEBLO) – Folly of the beast (Other laws for the people). This plate was one of four published by *L'Art* in 1877. Delteil's first of three states. Proof inscribed in Goya's handwriting *Disparate de Bestia*. The figure 22 is inscribed in ink at top right hand corner. Only inscribed proof in this state.

Etching and aquatint.

Coll: Infante D. Sebastián Gabriel; Pedro Vindel.

Lit: B. III, 205; Delteil 222; Mayer V, 21; Camón *Disparates*, 22, pp. 89–90.

Lent by the Lazaro Galdiano Museum.

97. DISPARATE PUNTUAL – Poised folly. This plate was one of four published by *L'Art* in 1877. Delteil's first of three states. Proof inscribed in Goya's handwriting *Disparate puntual*. The figure 12 is inscribed in ink at top left hand corner. Only inscribed proof in this state.

Etching and aquatint, $9\frac{1}{2} \times 14$ in. (244 × 356 mm.).

Coll: Infante D. Sebastián Gabriel; Pedro Vindel.

Lit: B. III, 204; Delteil 221; Mayer V, 20; Camón *Disparates*, 12, pp. 75–6.

Lent by the Lazaro Galdiano Museum.

VI. SEPARATE DRAWINGS (1800-1823)

As has been said before, several periods can be distinguished in Goya's drawings. First there were the drawings made when he was designing tapestry and making copies of Velázquez; then came the preparatory work for the *Caprichos* and other work directly related to these illustrations; next the drawings connected with the three series of engravings, the *Desastres*, the *Tauromaquia* and the *Proverbios* or *Follies*. Finally, there are the drawings, stylistically akin to the lithographs, which belong to the later years of the painter's life.

There is, however, one group of drawings which cannot be included in the above groups, nor among the last drawings of his lithographic period. They are very important for they represent yet another aspect of the master's work and personality and in them he reaches the highest peak of his ability as a draughtsman. He created them for the pleasure of drawing and as a means of self-expression and, except for a few which we shall mention later, it is hard to believe that Goya made them to be used later for etchings. Although some of the drawings which served for etchings show, in their various stages, more exactly and clearly the thought of the artist, those which were not intended to be etched reveal him to us more intimately. The titles which he gave to them are also of great interest, because Goya altered and reshaped them at various times, in order to make them more concise.

This series of drawings on various subjects belongs for the most part to his maturity, that is, to the first quarter of the nineteenth century. The majority must have been made after the Napoleonic war but it is difficult to date them exactly. His technique varies. Sometimes the drawings are made in Chinese ink or sepia, or both; in some cases they are drawn with a brush or pencil, in others he uses wash alone. The earlier drawings are simpler in composition and execution and the more complicated mixture of mediums, and the use of large areas of blank paper are characteristic of the later works. The figures are larger in scale in the later drawings, and in the very last of this series the figures become far more expressive and have a greater sense of volume.

The numbering enables them to be classified, up to a certain point, by subject; but we do not know when he began to number them, or why. Possibly he had no definite motive when he drew them, but if he thought of using them in some series of etchings, he never did so. Mayer thought they were intended for a series of lithographs, and Sanchez-Cantón concurred in the case of the late drawings executed with a soft pencil or chalk, some of which are signed. These will be considered later with the lithographs. Among the subjects there is a series of duels with differing costume and weapons, possibly a memory of his years as a fencer or an echo of some book on fencing which he owned. Another group of beggars and characteristic figures are, as Sanchez-Cantón says, drawings with a satirical and 'humanitarian' intention. These are drawn in the

spirit and style of the *Caprichos*. Then comes a group of satirical drawings on religious subjects, which belong to the same period or to the early years of the nineteenth century. They relate to measures taken during the reign of King Joseph Napoleon—the suppression of religious houses, the dissolution of the Inquisition—and represent nuns and friars putting aside their habits or busy in other occupations. The drawings that represent tortures, martyrdoms and prisons are probably of the same date, presumably that of the three ‘prisoners’ mentioned in the note on the *Desastres*. These are followed by drawings that refer to punishments for ideological offences and express hatred of the friars. They must be indirect attacks against the policy pursued by King Ferdinand VII in his reactionary period.

A drawing from the Lazaro Galdiano Museum in this exhibition, the portrait of the Italian poet John Baptist Casti (1721–1803) calls for special comment. It seems to have been made for an etching of which we have no knowledge, although we may suppose it was intended for an illustration in the Spanish translation of Casti’s poem *Gli Animali Parlanti*. This was a philosophical-satirical poem, which had an extraordinary success and was translated into several languages. All the bibliographies which have been consulted speak of a Madrid edition of 1822, which includes the second canto of *Gli Animali Parlanti*, and of a second edition of the twenty-six cantos printed in Le Havre in 1853. There were also two editions published in Barcelona in 1840. The first edition has never been fully described but it can be supposed that Goya intended to make an etching from it for this edition. It is possible that Casti met Goya when he was in Madrid, accompanying the son of Count Kaunitz on the Grand Tour. The sense of Casti’s poem, which transfers to the animal world the conflict of the thought and way of life of the French Revolution, does not seem far from the sense of Goya’s satire. This problem has not been studied before and here is a source which could well be used for a better understanding of Goya’s thought.

The numbering of drawings at the bottom in this section is in pencil and is not believed to be in Goya’s handwriting.

98. PORTRAIT OF J. B. CASTI. Head and shoulders, facing three-quarter right. Inscribed in Goya’s handwriting *J. B. Casti cui miro carmine dicere verum nihil vetuit. Muerto en Paris en 1802 de edad 83 años, de D. Francisco Goya. Pintor. (J. B. Casti. In his poems, nothing prevented him from speaking the truth. Died in Paris in 1802 at the age of 83 years.)* Below this is an inscription *Por Dn. Francisco Goya—Pintor—*

Brush and sepia ink, $6\frac{1}{2} \times 4\frac{1}{2}$ in. (175×117 mm.).

Lit: Boix, *Exposicion de Dibujos*, 182.

Lent by the Lazaro Galdiano Museum.

99. LA HUEBERA—The Egg-Seller. A young woman walking with a basket, facing right. On the right a man sitting behind a rock appears to be watching her and another peeps from the left. Inscribed in sepia ink by Goya *La huebera* at bottom;

below a faint inscription, also in sepia, *La huebera*, and numbered 12 by him at top right. Numbered 109 at bottom.

Chinese ink wash, $8\frac{1}{16} \times 5\frac{7}{16}$ in. (205×138 mm.).

Lit: Mayer 387; M-G 26.

Prado No. 10.

100. ESTA PRETENDE EL DESTINO DE RABANERA—This one pretends to become a ‘high-stepper’. A woman with a black mantilla standing with her hands on her hips. Title inscribed in sepia ink in Goya’s handwriting at bottom and numbered 16 in wash by him at top right. Numbered 107 at bottom.

Chinese ink wash, $8\frac{1}{16} \times 5\frac{1}{16}$ in. (205×140 mm.).

Lit: Mayer 360; B-SzC. I, 30; M-G. 36.

Prado No. 11.

101. PIENSALO BIEN - Think it over well. Young country girl, leaning on a staff. A dog, wearing a collar, in landscape background. Title inscribed in sepia ink in Goya's handwriting at bottom and numbered 25 (correcting 24) by him at top right in wash. Numbered 99 at bottom.

Chinese ink wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (205 × 140 mm.).

Lit: Mayer 368; M-G. 36. *Prado No. 12.*

102. BUENA MUJER PARECE - She seems to be a good woman. A woman, sitting on a low chair, caressing a child in her lap. Title inscribed in sepia ink in Goya's handwriting and numbered 9 by him in wash at top right. Numbered 112 at bottom.

Sepia and Chinese ink wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (205 × 140 mm.).

Lit: Mayer 359; B-SzC. I, 31; M-G. 24.

Plate II. *Prado No. 13.*

103. BE VD. QUE EXPRESION, PUES NO LO CREE EL MARIDO - Do you see her expression, however, the husband does not believe it. A woman who appears to have fainted is supported around the waist by another figure. Behind the group is a third figure with raised arms. Title inscribed in sepia ink in Goya's handwriting and numbered 19 (correcting 18) by him in wash at top right. Numbered 104 at bottom.

Chinese ink wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (205 × 140 mm.).

Lit: Mayer 363; M-G. 31. *Prado No. 14.*

104. QUE NECEDAD DARLES DESTINOS EN LA NIÑEZ! - What nonsense to employ them at such an early age! A shawled woman leads two little girls by the hand. In the background are mountains. Title inscribed in sepia ink in Goya's handwriting and numbered 13 by him in wash at top right hand corner; the figure 12, below, is scored through. Numbered 108 at bottom.

Sepia and Chinese ink wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (205 × 145 mm.).

Lit: Mayer 388; B-SzC. I, 32; M-G. 27. *Prado No. 15.*

105. MUECAS DE BACO - Grimaces of Bacchus. A smiling man, in a bending position, holds his head in his hands. At his feet are a bottle and a glass. Title inscribed in sepia in Goya's handwriting and numbered 23 (correcting 22) by him at top right hand corner. Numbered 100 at bottom.

Chinese ink and sepia wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (206 × 143 mm.).

Lit: Mayer 367; SzC. II, 123; M-G. 35. *Prado No. 42.*

106. CULPABLE MISERIA - Misery's fault. A half-naked man, sitting on a rock, begs alms by holding out his hat. Title inscribed in sepia wash in Goya's handwriting and numbered 22 (correcting 21) by him in wash at top right hand corner. Numbered 101 at bottom.

Chinese ink wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (205 × 143 mm.).

Lit: Mayer 366; SzC. I, 33; M-G. 34. *Prado No. 43.*

107. ASI SUELEN ACABAR LOS HOMBRES UTILES - This is the way that useful men end their days. A long-bearded old man walks towards the right, bent up and leaning on two crutches. Title inscribed in sepia wash in Goya's handwriting and numbered 17 (correcting 16) in wash by him at top right hand corner. Numbered 106 at bottom.

Chinese ink wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (206 × 143 mm.).

Lit: Mayer 361; SzC. I, 34; M-G. 29. *Prado No. 46.*

108. MEJOR FUERA VINO - Wine would be better. A figure with his hands on the ground, drinks like an animal from a small stream. Title inscribed in charcoal in Goya's handwriting and numbered 29 (faintly) by him at top right hand corner. Numbered 6 at bottom.

Chinese ink wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (205 × 143 mm.).

Lit: Mayer 310; SzC. I, 35; M-G. 40. *Prado No. 47.*

109. MAS PROBECHO SACO DE ESTAR SOLO - I get more out of being alone. A man with cape and beret stands reading. Title inscribed in sepia wash in Goya's handwriting and numbered 4 in wash by him at top right hand corner. Numbered 117 at bottom.

Chinese ink wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (205 × 130 mm.).

Lit: Mayer 355; SzC. II, 119; M-G. 20. *Prado No. 89.*

110. ESTE FUE UN COJO QUE TENIA SEÑORÍA - This is a lame man who once was 'somebody'. A lame man walks towards the right, leaning on a stick or crutch; he holds out his hat in a begging gesture. Title inscribed in ink in Goya's handwriting and numbered 5 in wash by him at top right hand corner. Numbered 116 at bottom.

Chinese ink wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (206 × 143 mm.).

Lit: Mayer 356; SzC. II, 120; M-G. 21. *Prado No. 90.*

111. QUE DESGRACIAL - What a misfortune! A very fat man sits facing us. Title inscribed in ink in

Goya's handwriting and numbered 21 (correcting 20) in wash by him at top right hand corner. Numbered 102 at bottom.

Chinese ink wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (206 × 143 mm.).

Lit: Mayer 365; SzC. II, 122; M-G. 35.

Prado No. 91.

112. LO QUE PUEDE EL AMOR - What love can accomplish. A woman in a mantilla, seen from the back, wading across a river with her clothes tucked up. On the far bank is a horseman. Title inscribed in black chalk in Goya's handwriting and numbered 27 (correcting 26) in wash by him at top right hand corner. Numbered 97 at bottom.

Chinese ink wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (205 × 143 mm.).

Lit: Mayer 370; M-G. 38.

Prado No. 206.

113. AL DESIERTO PARA SER SANTO. AMEN - To the desert to become a saint. Amen. A naked man with a long beard half kneels among rocks. His hands are joined. To the left is a cross. Title inscribed in sepia ink in Goya's handwriting and numbered 7 in wash by him at top right hand corner. Numbered 114 at bottom.

Chinese ink wash with touches of sepia, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (205 × 143 mm.).

Lit: Mayer 357; M-G. 22.

Prado No. 207.

114. SE LE MURIÓ SU AMANTE Y SE BA AL COMBENTO - Her lover has died and she is going to enter a convent. A female figure, dressed in white, is leaning against some rocks behind which can be seen a crucifix. Title inscribed in sepia ink in Goya's handwriting at bottom and numbered 20 by him in wash at top right hand corner. Numbered 103 at bottom.

Chinese ink wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (205 × 141 mm.).

Lit: Mayer 364; M-G. 32.

Prado No. 209.

115. HELP. Two female figures are leaning over to help another woman seated on the ground with her back towards us. A fence in the background. Numbered 23 in wash in Goya's handwriting at top right. Numbered 123 at bottom.

Sepia wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (209 × 146 mm.).

Lit: Mayer 257; M-G. 153.

Prado No. 239.

Plate VI.

116. POVERTY. A half-naked man, in a wide-brimmed hat, examines his shirt to catch the fleas in it. Behind, a woman seen from the back; a house or building is sketched in on right. Numbered 22 in wash in Goya's handwriting at top right centre and again (twice) at top right corner. Numbered 124 at bottom right.

Sepia wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (205 × 146 mm.).

Lit: Mayer 256; M-G. 152.

Prado No. 258.

Plate VII.

117. DE ESTO HAY MUCHO Y NO SE VE - There is a lot of this and one doesn't see it. A shawled woman is giving a drink to a sick man. Title inscribed in pencil in Goya's handwriting and numbered 67 by him in wash at top right hand corner. Numbered 59 at bottom.

Sepia wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (206 × 143 mm.).

Lit: Mayer 296; M-G. 73.

Prado No. 260.

118. MALOS POETAS - Bad poets. Sitting rigidly on an easy chair, facing right, the poet is looking at a big folio that he is holding. Behind the chair a crouching figure makes a grimace. Title inscribed in black chalk in Goya's handwriting at top and numbered 26 by him in wash at top right. Numbered 98 at bottom.

Chinese ink wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (205 × 140 mm.).

Lit: Mayer 369; M-G. 37.

Prado No. 274.

119. HABRAZO PATERNAL - A paternal embrace. An elderly man embraces a young woman. Behind them are other figures and a donkey; in the background, buildings. The scene takes place beneath an arch. Title inscribed in ink in Goya's handwriting and numbered 10 by him in wash at top right hand corner. Numbered 111 at bottom.

Sepia and Chinese ink wash, $7\frac{1}{8} \times 5\frac{1}{8}$ in. (202 × 139 mm.).

Lit: Mayer 386; M-G. 25.

Prado No. 410.

120. A DUEL WITH SWORD AND SHIELD. A duel in the countryside. The duellists are bareheaded and in shirt sleeves. Numbered 10 at top right hand corner in Goya's handwriting.

Sepia wash, $7\frac{1}{8} \times 5\frac{1}{8}$ in. (192 × 135 mm.).

Lit: Mayer 247; M-G. 140.

Prado No. 284.

121. FOILED. Duellists in shirt sleeves, fight with swords in the country. Trees in the background.

Sepia wash, $7\frac{1}{8} \times 5\frac{1}{8}$ in. (190 × 135 mm.).

Lit: Mayer 24; M-G. 141.

Prado No. 285.

122. A MORTAL THRUST. Two men duelling with sword and dagger, in seventeenth-century costume. The nearest figure, seen from the back, pierces with his sword the breast of his adversary. Numbered 12 in Goya's handwriting at top right hand corner.

Sepia wash, $7\frac{1}{8} \times 5\frac{1}{8}$ in. (192 × 135 mm.).

Lit: Mayer 248; B-SzC. I, 69; M-G. 142.

Prado No. 286.

123. GENTLEMEN, WEARING 'CHAMBERGOS', DUELLING WITH SWORDS. A *chambergo* was a wide-brimmed hat worn in the seventeenth and early eighteenth centuries. Numbered 14 in ink in Goya's handwriting at top right hand corner.

Sepia wash, $7\frac{1}{8} \times 5\frac{1}{8}$ in. (192 × 133 mm.).

Lit: Mayer 251; M-G. 144. *Prado No. 287.*

124. WITH JACK-KNIVES. A duel with jack-knives in shirt sleeves. Numbered 15 in ink in Goya's handwriting at top right hand corner. Numbered 130 at bottom.

Sepia wash, $7\frac{1}{8} \times 5\frac{1}{8}$ in. (192 × 133 mm.).

Lit: Mayer 252; M-G. 145. *Prado No. 288. Plate III.*

125. A PRETTY PAIR. Below an arch which extends from right to left an ill-matched pair are seen. He is a fat dwarf enveloped in his cape; she is tall and beautiful. Part of a symbolic hand can be seen at top centre. In the background various figures are sketched in. Numbered 18 in wash in Goya's handwriting 19 at top right hand corner. Numbered 127 at bottom.

Sepia wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (205 × 144 mm.).

Lit: Mayer 255; M-G. 149. *Prado No. 296.*

126. CONJUGAL FIGHT. On a bed a couple dressed in nightclothes fight, pulling each other by the hair. A symbolic hand on superimposed paper in background. Numbered 18 in wash in Goya's handwriting at top right hand corner. Numbered 122 at bottom.

Sepia wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (208 × 146 mm.).

Lit: Mayer 254; M-G. 148. *Prado No. 295.*

127. ESTO DEGEMOSLO COMO ESTABA - It is better to leave it as it was. Two bearded and hooded friars in a cave: one, seen from the front, is reading a book; the other, in the background, seen from behind, raises his arms; to his left is a crucifix. Title inscribed in black chalk in Goya's handwriting and numbered 30 by him in wash at top right hand corner. Numbered 95 at bottom.

Chinese ink and sepia wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (205 × 140 mm.).

Lit: Mayer 372; M-G. 41. *Prado No. 277.*

128. EL PELADO DE YBIDES - The bald man of Ibdes. A man armed with a gun stands threatening another who is kneeling before him with hands tied. To the right a tree. Ibdes is a little village in Aragon. Title inscribed in sepia ink in Goya's handwriting at top centre and numbered 16 by him at top right. Numbered 129 at bottom.

Sepia wash, $7\frac{1}{8} \times 5\frac{1}{8}$ in. (190 × 135 mm.).

Lit: Mayer 253; M-G. 146. *Prado No. 296.*

129. A VICTOR WITHOUT WITNESSES. A man dressed in the style of the seventeenth century, stands with a bare sword looking at another stretched out at his feet. In the foreground a bent tree: in the background, mountains and fields. Numbered 13 in Goya's handwriting at top right hand corner.

Sepia wash, $7\frac{1}{8} \times 5\frac{1}{8}$ in. (190 × 133 mm.).

Lit: Mayer 250; M-G. 143. *Prado No. 295.*

130. IN TURKEY. To the left, a bearded man dressed in Turkish costume takes a decapitated head from another, clad in the same manner, who kneels on the right. A crowd of orientals in the background and indistinct buildings. Numbered 2 in Goya's handwriting.

Sepia wash, $7\frac{1}{8} \times 5\frac{1}{8}$ in. (187 × 133 mm.).

Lit: Mayer 244; M-G. 135. *Prado No. 293.*

131. VILLAGE ENTERTAINMENT. In front of a doorway at the left, a group of women and children, watching a dancing figure holding a dressed-up monkey. To the right, a man plays the guitar. There are bottles, a glass and a plate on the ground.

Sepia wash, $7\frac{1}{8} \times 5\frac{1}{8}$ in. (187 × 133 mm.).

Lit: Mayer 246; M-G. 137. *Prado No. 294.*

132. YAWNING FIGURES. A tall figure in a voluminous garment stands yawning; two other figures in the background, also yawning. Numbered 9a in chalk in Goya's handwriting at top left hand corner and 47 (correcting 45) at top right corner in wash. Numbered 78 at bottom. This is No. 9 of a series, the first of which is entitled *Vision burlesca (Grotesque apparition)*.

Chinese ink wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (205 × 140 mm.).

Lit: Mayer 384; SzC. II, 135; M-G. 57. *Prado No. 276.*

133. POBRE EN ASIA QUE SE ENCIENDE LA CABEZA HASTA QUE LE DAN ALGO - The poor man in Asia who burns his head until he is given something. Front view of a man dressed peculiarly in an ample robe with flames rising from his head. On the ground is a plate for alms. Title inscribed in chalk in Goya's handwriting and numbered 50 by him in wash at right. Numbered 75 at bottom.

Chinese ink wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (205 × 140 mm.).

Lit: Mayer 394; B-SzC. I, 41; M-G. 60. *Prado No. 273.*

134. RELIGION EN LA ASIA - Religion in Asia. A man standing on one foot facing left, dressed in trousers and a hood. Title inscribed in Goya's handwriting at top and numbered 48 by him in wash at top right. Numbered 77 at bottom.

Chinese ink wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (205 × 140 mm.).

Lit: B-SzC. I, 40; M-G. 58. *Prado No. 275.*

135. ESTO HUELE A COSA DE MAGIA - This looks like magic. A kneeling man, dressed in an ample robe, below which appear military breeches, short boots and spurs. He is rising in the air, holding in his hands a bowl, or sphere. Over his head are clouds and rays of light. Title inscribed in chalk in Goya's handwriting at bottom left and numbered 68 by him in wash at top right hand corner. Numbered 58 at bottom.

Sepia wash, $7\frac{7}{16} \times 5\frac{1}{16}$ in. (187 × 135 mm.).

Lit: Mayer 403; SzC. II, 142; M-G. 74.

Prado No. 367.

136. ESTAS BRUJAS LO DIRAN - These witches will tell. An old, nude, witch, with bent legs is rising in the air. She seems to be kissing, or eating, a bunch of serpents. Title inscribed in chalk in Goya's handwriting and numbered 69 by him in wash at top right hand corner. Numbered 57 at bottom.

Sepia wash, $7\frac{7}{16} \times 5\frac{1}{16}$ in. (189 × 135 mm.).

Lit: Mayer 404; M-G. 75.

Prado No. 368.

137. NADA DICEN - They say nothing. Two young nude witches float in the air and appear to be tugging at the ring of a trapdoor—possibly a sepulchre. Title inscribed in chalk in Goya's handwriting at bottom and numbered 70 by him at top right hand corner. Numbered 56 at bottom.

Sepia wash, $7\frac{7}{16} \times 5\frac{1}{16}$ in. (189 × 135 mm.).

Lit: Mayer 297; M-G. 76.

Prado No. 369.

138. CON LA MUSICA A OTRA PARTE - Go and play somewhere else. A flying witch, dressed in a voluminous robe, carries on her shoulder a candlestick with seven candles. In the sky are owls and bats. Title inscribed in chalk in Goya's handwriting at bottom and numbered 75 by him at top right hand corner. Numbered 53 at bottom.

Sepia and Chinese ink wash, $7\frac{7}{16} \times 5\frac{1}{16}$ in. (189 × 135 mm.).

Lit: Mayer 301; SzC. II, 144; M-G. 79.

Prado No. 370.

139. DIVINA RAZON. NO DEGES NINGUNO - Divine reason. Do not spare any one. Reason, symbolized by a young woman with a crown of leaves and dressed in flowing garments, walks towards the right. She carries a pair of scales in one hand and in the other a whip with which she is threatening some black birds at her feet. Inscribed in Goya's handwriting *Divina Razon* beneath the figure, and below, *No deges ninguno*. Numbered 122 by Goya in wash at top right hand corner. Numbered 12 at bottom.

Sepia and Chinese ink wash, $8\frac{1}{16} \times 5\frac{1}{16}$ in. (205 × 143 mm.).

Lit: Mayer 342; M-G. 123.

Prado No. 409.

140. TODO LO DESPRECIA - He despises everything. To the left, a nude man sits with his legs bent up. He has the ears of a donkey and is crowned with leaves. He shrinks from looking at himself in the mirror which he holds in his hands. In front of him lies a pig; another is behind him. Title inscribed in wash in Goya's handwriting at top and numbered 133 by him in wash at top right hand corner. Numbered 1 at bottom.

Sepia and Chinese ink wash, $7\frac{7}{16} \times 5\frac{1}{16}$ in. (200 × 140 mm.).

Lit: Mayer 315; M-G. 133.

Prado No. 418.

141. NO LO ENCONTRARAS - You will not find him. An old man dressed in a habit leans towards the left holding a lantern in his hand. Landscape background indicated. Title inscribed in black chalk at bottom in Goya's handwriting and numbered 31 (correcting 30) in wash by him at top right hand corner. Numbered 94 at bottom.

Sepia and Chinese ink wash, $8\frac{1}{16} \times 5\frac{1}{16}$ in. (205 × 140 mm.).

Lit: Mayer 373; B-SzC. I, 68; M-G. 42.

Prado No. 419.

142. SINO ME ENGAÑO, BA A DEJAR EL AVITO - Unless I am mistaken, he is going to give up his job. A hooded friar in a white habit, seen from the front. He is kneeling with arms extended; to the left there is a skull. The background is dark and indistinct. Title inscribed in sepia ink in Goya's handwriting and numbered 18 by him in wash at top right hand corner. Numbered 105 at bottom.

Chinese ink wash, $8\frac{1}{16} \times 5\frac{1}{16}$ in. (205 × 143 mm.).

Lit: Mayer 362; SzC. II, 121; M-G. 30.

Prado No. 278.

143. A LO MENOS HACE ALGO - At least he is doing something. A hooded monk sitting on the ground, weaving a basket; behind him lies another. Faint landscape background. Title inscribed in sepia ink in Goya's handwriting at bottom and numbered 8 by him in wash at top right hand corner. Numbered 113 at bottom.

Chinese ink wash, $8 \times 5\frac{1}{16}$ in. (200 × 143 mm.).

Lit: Mayer 358; M-G. 23.

Prado No. 279.

144. YA DISPERTARÁ - He will wake up. A hooded monk, lying asleep, facing right. Title inscribed in chalk at bottom in Goya's handwriting and numbered 58 by him at top right hand corner. Numbered 67 at bottom.

Sepia and Chinese ink wash, $7\frac{7}{16} \times 5\frac{1}{16}$ in. (189 × 133 mm.).

Lit: Mayer 398; B-SzC. I, 72; M-G. 67.

Prado No. 305.

145. SUEÑO RARO - A strange dream. A jumping man encircled round the waist by a cape or skirt. Title inscribed in chalk at bottom in Goya's handwriting, numbered 59 by him in wash at top. Numbered 66 at bottom.

Sepia and Chinese ink wash, $7\frac{1}{8} \times 5\frac{1}{8}$ in. (190 x 133 mm.).

Lit: Mayer 399; B-SzC. I, 73; M-G. 67.

Prado No. 306.

146. PUEDE SER QUE SEA BUENO - Perhaps it will be good. A seated friar, facing right, writing in a book. Title inscribed in chalk at bottom in Goya's handwriting and numbered 62 by him at top right hand corner. Numbered 63 at bottom.

Sepia and Chinese ink wash, $7\frac{1}{8} \times 5\frac{1}{8}$ in. (189 x 133 mm.).

Lit: Mayer 400; B-SzC. I, 74; M-G. 70.

Prado No. 307.

147. O SANCTE BRAGUE. A hooded man holds a pair of trousers over his head on a stick. The title, in dog-Latin, is inscribed in sepia ink at bottom in Goya's handwriting, and numbered 81 by him in wash in right hand corner. Numbered 49 at bottom.

Sepia wash, $7\frac{1}{8} \times 5\frac{1}{8}$ in. (139 x 133 mm.).

Lit: Mayer 303; SzC. II, 146; M-G. 85.

Prado No. 308.

148. NADA NOS IMPORTA - Nothing matters to us. A man and a woman sitting in a field. Inscribed in sepia ink in Goya's handwriting *Nada nos ynporta* at bottom and numbered 84 by him in wash at top right hand corner. Numbered 46 at bottom.

Sepia wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (205 x 140 mm.).

Lit: Mayer 305; B-SzC. I, 56.

Prado No. 249.

Reproduced on cover.

149. CON ESTOS NO ME METO - I don't mix with them. A group of men talking, one of them standing, the rest seated or lying on the ground. Title inscribed in chalk in Goya's handwriting and numbered 28 by him in wash at top right hand corner. Numbered 96 at bottom.

Chinese ink wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (205 x 141 mm.).

Lit: Mayer 371; M-G. 39.

Prado No. 208.

150. SE DESNUDA PARA SIEMPRE - He undresses for good. Three-quarter back view of a monk, facing right and dressed in a long shirt, letting fall his trousers. Behind him are his clothes. Title inscribed in chalk at top in Goya's handwriting and numbered 127 by him in wash at top right hand corner.

Chinese ink and sepia wash, $7\frac{1}{8} \times 5\frac{1}{8}$ in. (187 x 135 mm.).

Lit: Mayer 312; B-SzC. I, 86; M-G. 128.

Prado No. 371.

151. LO CUELGA RAVIOSO - He relinquishes it in a rage. Front view of a monk, undressing himself. To the left hangs his habit. Title inscribed in chalk at top right in Goya's handwriting and numbered 130 by him in wash at top right hand corner. Numbered 4 at bottom.

Chinese ink wash, $7\frac{1}{8} \times 5\frac{1}{8}$ in. (189 x 135 mm.).

Lit: Mayer 314; SzC. II, 167; M-G. 131.

Prado No. 372.

152. ESTA LO DEJA PENSATIVA - She relinquishes it thoughtfully. A nun, with head bowed, in a shift or nightdress. She is taking off her habit. Furniture is indicated in the background. Title inscribed in chalk at top in Goya's handwriting and numbered 131 by him in wash at top right hand corner.

Chinese ink and sepia wash, $7\frac{1}{8} \times 5\frac{1}{8}$ in. (191 x 135 mm.).

Lit: Mayer 343; B-SzC. I, 87; M-G. 132.

Prado No. 373.

153. TAMBIEN LO DEJAN ESTAS - They also relinquish theirs. In the foreground a woman is pulling her habit over her head; another, behind her on the left, appears to be kneeling and folding up her clothes. Title inscribed in chalk in Goya's handwriting and numbered 129 by him at top. Numbered 5 at bottom.

Chinese ink and sepia wash, $7\frac{1}{8} \times 5\frac{1}{8}$ in. (189 x 135 mm.).

Lit: Mayer 313; B-SzC. I, 85; M-G. 130.

Prado No. 374.

154. ESTOS CREEN EN LOS BUELOS DE LAS ABES - These believe in the flight of birds. Two idiots, a woman and a man, are seated facing right. Above them, two owls are flying. Title inscribed in chalk in Goya's handwriting at left and numbered 33 (correcting 32) by him in wash at top right. Numbered 92 at bottom.

Chinese ink and sepia wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (205 x 141 mm.).

Lit: Mayer 374; B-SzC. I, 54; M-G. 43.

Prado No. 204.

155. BAS MUY LEJOS? - Are you going far? A man, carrying a knapsack and stick, is seated on a rock. In the background are other figures. Title inscribed in chalk in Goya's handwriting and numbered 37 (correcting 36) in wash by him at top right hand corner. Numbered 88 at bottom.

Chinese ink wash, $8\frac{1}{8} \times 5\frac{1}{8}$ in. (205 x 141 mm.).

Lit: Mayer 378; B-SzC. I, 39; M-G. 47.

Prado No. 205.

156. GRAN MANO PAVA HURTAR SONAJAS (POR QUE ERA TREMULO) - He is a great hand at stealing jingling trinkets (because he has the palsy). A barber is in the act of shaving a man seated with his legs crossed. Title inscribed in sepia in Goya's handwriting and numbered 80 by him in wash at top right hand corner. Numbered 110 at bottom.

Sepia wash, $8\frac{1}{16} \times 5\frac{1}{16}$ in. (208 x 141 mm.).

Lit: Mayer 303a; M-G. 84.

Prado No. 253.

157. ESTOS HACEN RAYA EN LA TABERNA - They do what they like in the tavern. Various figures in the doorway of a room in which jugs can be dimly seen on a shelf. One of them, sitting on a stone, with his hands on his knees, is vomiting; another, seen from the back appears to be urinating. Two other figures are indicated. Title inscribed in sepia ink in Goya's handwriting at bottom right and numbered 79 by him in wash at top right hand corner.

Sepia wash, $8\frac{1}{16} \times 5\frac{1}{16}$ in. (206 x 140 mm.).

Lit: Mayer 302; M-G. 83.

Prado No. 252.

158. NO LA ENGAÑAS - You do not deceive her. An old woman clad in a shawl sits at the right, with a rosary in her hands; another woman, with a mantilla, raises an arm. Title inscribed in chalk in Goya's handwriting and numbered 73 by him in sepia wash at top right hand corner. Numbered 55 at bottom.

Sepia wash, $8\frac{1}{16} \times 5\frac{1}{16}$ in. (205 x 143 mm.).

Lit: Mayer 299; M-G. 77.

Prado No. 250.

159. DESBERGONZADO CON TODAS, TODAS - He is bold with them all, all. Side view of a soldier stretching out his arm to touch a *maja* who is sitting in a group with others. Title inscribed in sepia ink and wash in Goya's handwriting at top right hand corner and numbered 83 by him in sepia wash at top right hand corner. Numbered 47 at bottom.

Sepia wash, $8\frac{1}{16} \times 5\frac{1}{16}$ in. (205 x 143 mm.).

Lit: Mayer 304; B-SzC. I, 55; M-G. 87.

Prado No. 251.

VII. LITHOGRAPHS AND LAST DRAWINGS (1819-1828)

Goya was one of the first artists to use the medium of lithography after its invention by Senefelder and its development by Engelmann, who founded a lithographic workshop in Paris in 1816. Three years later Goya produced a lithograph in Madrid, dated 1819, which was perhaps his first attempt. He was then seventy-three years of age, but still retained the youthful curiosity he had always possessed. He became interested in this new process and began to make a small series of lithographs in which the *Bulls of Bordeaux* (1825) and the portraits of Gaulon and his son are included. These are among the most beautiful examples of lithographic art and rank with Goya's finest work. A few others, smaller in size, are mere sketches and notes; owing to the fact that they were probably issued in very small editions, these are all extremely rare and many of the lithographs exhibited here are the only proofs in existence.

We are exhibiting a small group of drawings which belong to the same period and which were probably made in order to be reproduced later by lithography. These are of types and figures, popular and fantastic, drawn in chalk or pencil, and are characterized by the large scale of the figures, which in most cases are squat, with large heads. They have a monumental appearance, but in spite of this they are soft in treatment and, in some cases, achieve great delicacy. This group of drawings was possibly executed in Bordeaux (1824-8) although it is possible that some of them may belong to the Madrid period and be contemporary with certain illustrations from the *Proverbios*.

Perhaps Goya was referring to these drawings when he wrote to his friend, J. M. Ferrer, on 20 December 1825, 'what you tell me about the *Caprices* is not possible . . . and I should not copy them because I have other ideas today and shall profit from them, selling them to greater advantage' (*Lo que me dice Vd. de los Caprichos no puede ser . . . ni yo los copiaría, porque tengo mayores ocurrencias en el día para que vendieran con mas utilidad*). (V. von Loga, *F. de Goya*, Berlin 1913, p. 173.) He was nearing eighty years of age and still wanted to do something new!

The numbering of drawings at the bottom in this section is not believed to be in Goya's handwriting.

160. A BLIND BEGGAR. Standing with a stick in his hand, and a dog on a lead at his left, holding out a hat.

Brush and sepia ink, $5\frac{1}{2} \times 5\frac{1}{2}$ in. (146 × 140 mm.).

Lit: Mayer 730a; Boix *Exposición de Dibujos*, 202.
Lent by the Lazaro Galdiano Museum.

161. A WOMAN KNEELING IN AN ATTITUDE OF PRAYER.

Chinese ink wash, $5\frac{1}{2} \times 3\frac{7}{8}$ in. (149 × 87 mm.).

Lit: Boix *Exposición de Dibujos*, 200.
Lent by the Lazaro Galdiano Museum.

162. A KNEELING NUN AT PRAYER.

Chinese ink wash, $5\frac{1}{2} \times 3\frac{1}{2}$ in. (146 × 86 mm.).

Lit: Boix *Exposicion de Dibujos*, 201.

Lent by the Lazaro Galdiano Museum.

163. SEATED MAN. Man, seated on the ground, leaning against a stone, with legs crossed.

Brush and sepia ink, $5\frac{1}{2} \times 6\frac{1}{2}$ in. (146 × 175 mm.).

Lent by the Lazaro Galdiano Museum.

164. CARICATURE OF A HUNCHBACK. A hunchback, facing left, holding a paper and a whip. Underlined copperplate writing on the reverse visible from the front. Irrelevant inscription bottom left.

Conté, $5\frac{1}{2} \times 3\frac{1}{2}$ in. (130 × 95 mm.).

Lit: Mayer 730b; Boix *Exposicion de Dibujos*, 204.

Lent by the Lazaro Galdiano Museum.

165. CARICATURE. A signature, *Goya*, is scratched at bottom right.

Black chalk, $3\frac{1}{2} \times 5$ in. (95 × 127 mm.).

Lent by the Lazaro Galdiano Museum.

166. WEeping BOY. Seated on a hill, with a book at his side, he tears his hair and weeps. A child's windmill at his left. Signed diagonally at bottom right, and numbered 2 by Goya at top right hand corner. Numbered 168 in pencil at bottom.

Soft black pencil, $7\frac{1}{2} \times 6\frac{1}{2}$ in. (191 × 156 mm.).

Lit: Mayer 261; B-SzC. I, 90; M-G. 156.

Prado No., 318.

167. THE BIGOT. Front view of an old woman with downcast eyes and open mouth, wearing a shawl. She holds a large rosary in her hands. Signed at bottom right and numbered 10 in chalk by Goya at top right hand corner. Numbered 161 in pencil at bottom.

Black chalk, $7\frac{1}{2} \times 6\frac{1}{2}$ in. (191 × 154 mm.).

Lit: Mayer 264; B-SzC. I, 91; M-G. 163.

Prado No. 322.

168. ON THE ROAD WITH HIS HANDS BOUND. A seated man, front view, with his hands bound. He is dressed in a long tunic which reaches his feet. Behind him are trees. Signed diagonally at bottom right and numbered 14 in chalk in Goya's handwriting at top right hand corner. Numbered 157 in pencil at bottom.

Soft black pencil, $7\frac{1}{2} \times 6\frac{1}{2}$ in. (191 × 154 mm.).

Lit: Mayer 266; B-SzC. I, 93; M-G. 166.

Prado No. 321.

169. THE DEVOUT ONE. An old man is kneeling with hands joined, looking towards the left. Signed at bottom right and numbered 21 by Goya at top right hand corner. Numbered 169 in pencil at bottom.

Black chalk, $7\frac{1}{2} \times 5\frac{1}{2}$ in. (191 × 148 mm.).

Lit: Mayer 269; B-SzC. I, 92; M-G. 170.

Prado No. 323.

170. CLOAKED FIGURE. A man, front view, enveloped in his cloak, below which can be seen a blunderbuss. Signed diagonally at the left and numbered 31 in chalk by Goya at top right hand corner. Numbered 142 in pencil at bottom. Carderera dates this drawing 1807-8. Possibly a self-portrait (Sanchez Cantón). Preparatory drawing for the etching of the old bullfighter (Lefort 252; Delteil 71; B. III, 258; Mayer 271; B-SzC. I, 89).

Black chalk, $7\frac{1}{2} \times 6$ in. (192 × 152 mm.).

Plate XII.

Prado No. 319.

171. HUNCHBACK READING A PAPER. The hunchback faces three-quarter left and is peering at a long paper, which trails between his legs.

Conté, $5\frac{1}{2} \times 3\frac{1}{2}$ in. (130 × 95 mm.).

Lit: Boix *Exposicion de Dibujos*, 203.

Lent by the Lazaro Galdiano Museum.

172. A PANTHER CUB. This is the only impression known.

Lithograph, $3\frac{1}{2} \times 5\frac{1}{2}$ in. (92 × 148 mm.).

Coll: R. Weiss.

Lit: B. III, 283; Delteil 282; Mayer XXXVII.

Lent by the Lazaro Galdiano Museum.

173. THE DOG. Galloping towards the left. This is the only impression known.

Lithograph, $5\frac{1}{2} \times 7\frac{1}{2}$ in. (145 × 197 mm.).

Coll: R. Weiss.

Lit: B. III, 282; Delteil 281; Mayer XXXVI.

Lent by the Lazaro Galdiano Museum.

174. THE FOX. Galloping towards the right. This is the only impression known.

Lithograph, $3\frac{1}{2} \times 5$ in. (86 × 127 mm.).

Coll: R. Weiss.

Lit: B. III, 284; Delteil 283; Mayer XXXVIII.

Lent by the Lazaro Galdiano Museum.

175. THE DROMEDARY. Front view of a dromedary. On the left is an Oriental figure. This is the only impression known.

Lithograph, $3\frac{1}{2} \times 5\frac{1}{2}$ in. (98 × 146 mm.).

Coll: R. Weiss.

Lit: B. III, 281; Delteil 284; Mayer XXXV.

Lent by the Lazaro Galdiano Museum.

176. THE THRUST. A duellist, in shirt sleeves, runs his adversary through with a sword. In the landscape background are two seconds. Mayer states that four other proofs of this lithograph exist, but the proof exhibited is the only one known to be printed on thick paper. It has possibly been varnished.

Lithograph, $9\frac{1}{2} \times 11\frac{1}{2}$ in. (232×286 mm.).

Coll: Infante D. Sebastián Gabriel.

Lit: V.L. *Seltene radierungen und Lithographien*. Berlin, 1907; B. III, 276; Delteil 279; Mayer XXXI.

Lent by the Lazaro Galdiano Museum.

177. THE 'VITO' DANCE. A young woman, with arms akimbo, dances in the centre of a group of people who accompany her with a guitar, a tambourine, song and clapping of hands. Signed dia-

gonally at bottom centre. One of six known proofs.

Lithograph, $8 \times 10\frac{1}{2}$ in. (203×276 mm.).

Coll: Infante D. Sebastián Gabriel.

Lit: B. III, 279; Delteil 278; Mayer XXX.

Lent by the Lazaro Galdiano Museum.

178. THE PRINTER GAULON. Head and shoulders, head turned slightly to the right. Another proof, formerly in the possession of G. Delacroix, is now in the Bibliothèque Nationale, Paris.

Lithograph, $10 \times 7\frac{1}{2}$ in. (254×197 mm.).

Coll: R. Weiss.

Lit: B. III, 285; Delteil 284; Mayer XXXIII; *La Collection Lazaro*, I, p. 118 (Madrid), 1926.

Lent by the Lazaro Galdiano Museum.

VIII. PAINTING

179. SELF PORTRAIT. Half length, facing three-quarter right. Mayer dates this portrait 1771, but López-Rey thinks it may have been painted some years later. Mayer describes four versions of the portrait. One of these (reproduced by López-Rey) was formerly in the collection of A. de Beruete y Moret, later in the Boehler collection, Munich, and is now in the City Art Museum, St. Louis; a second version formerly belonged to Don Mariano Pano, Saragossa, and is now in the collection of the Marquesa de Zurgena, Saragossa; the whereabouts of the other two are at present unknown. Desparmet Fitzgerald

is, as usual, very inaccurate: he refers to several different self portraits in his catalogue under a single catalogue number; among them are replicas of the portrait exhibited. The picture is at present on loan to the Museo Romántico, Madrid.

Oil on canvas, 22×16 in. (55.9×40.6 cm.)

Lit: Mayer 290, Pl. 3, 290a, 291, and 292; D.F. Cat. No. 284 and Cat. Additions No. 284; López-Rey *Goya y el mundo a su alrededor*, Buenos Aires, 1947.

Lent by Don Mariano Rodriguez de Rivas

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THE ARTS COUNCIL OF GREAT BRITAIN

GOYA

An exhibition of Drawings, Etchings and
Lithographs from the Prado Museum, and
the Lazaro Galdiano Museum, Madrid, and
from the collection of Tomas Harris, Esq.

1954

HANDLIST

All works are lent by the Prado unless otherwise stated.

(I) *Early Drawings and copies of Portraits by Velasquez* (before 1778)

- 1 GALLANT CLAPPING HIS HANDS Charcoal, heightened with white, on blue paper
- 2 LANDSCAPE WITH BRIDGE AND TREES Sanguine
- 3 LANDSCAPE WITH A WATERFALL Sanguine
- 4 PHILIP III Pencil
Lent by the Lazaro Galdiano Museum
- 5 DONA MARGARITA OF AUSTRIA, WIFE OF PHILIP III Pen and ink
Lent by the Lazaro Galdiano Museum
- 6 PHILIP IV Pen and sepia and Chinese ink
Lent by the Lazaro Galdiano Museum
- 7 PRINCE BALTHASAR CHARLES Pen and sepia ink
Lent by the Lazaro Galdiano Museum
- 8 AESOP Pen and ink
Lent by the Lazaro Galdiano Museum
- 9 SELF PORTRAIT Pen and ink
Lent by the Lazaro Galdiano Museum
- 10 DONA ISABEL DE BORBÓN Etching
Lent by the Lazaro Galdiano Museum

(II) *Los Caprichos* (1793-1798)

- 11 QUE VIENE EL COCO—HERE COMES THE BOGEY MAN Sanguine
- 12 TAL PARA CUAL—BIRDS OF A FEATHER Pen and ink and wash
- 13 NI ASI LA DISTINGUE—NOT EVEN WITH THIS CAN HE DISTINGUISH HER Pen and ink and wash
- 14 TÁNTALO—TANTALUS Sanguine
- 15 EL AMOR Y LA MUERTE—LOVE AND DEATH Sanguine
- 16 DIOS LA PERDONE! Y ERA SU MADRE—MAY GOD FORGIVE HER! AND IT WAS HER MOTHER Pen and ink and wash
- 17 ASTA SU ABUELO—AS FAR BACK AS HIS GRANDFATHER Sanguine wash
- 18 DE QUE MAL MORIRA?—WHAT WILL HE DIE OF? Sanguine wash
- 19 TU QUE NO PUEDES—YOU WHO CANNOT DO IT Sanguine wash
- 20 ALLA VA ESO—THERE THEY GO Pen and sepia wash
- 21 LINDA MAESTRA—A FINE TEACHER Pen and sepia wash
- 22 SI AMANECE NOS VAMOS—IF IT IS DAWN, WE MUST GO Sanguine
- 23 THE CAT MAN Pen and ink and wash
- 24 THE VIPER WOMAN Pen and ink and wash
- 25 THE APE MAN Pen and ink and wash
- 26 SELF PORTRAIT Etching and aquatint
Lent by Tomas Harris, Esq.
- 27 QUE VIENE EL COCO—HERE COMES THE BOGEYMAN Etching and aquatint
Lent by Tomas Harris, Esq.
- 28 EL DE LA ROLLONA—THE NURSE'S CHILD Etching and aquatint
Lent by Tomas Harris, Esq.
- 29 A CAZA DE DIENTES—HUNTING FOR TEETH Etching and aquatint
Lent by Tomas Harris, Esq.
- 30 YA VAN DESPLUMADOS—NOW THEY GO AWAY PLUCKED Etching and aquatint
Lent by Tomas Harris, Esq.
- 31 POBRECITAS!—POOR LITTLE THINGS! Etching and aquatint
Lent by Tomas Harris, Esq.
- 32 AQUELLOS POLVOS—THAT DUST Etching and aquatint
Lent by Tomas Harris, Esq.
- 33 RUEGA POR ELLA—SHE PRAYS FOR HER Etching, drypoint and aquatint
Lent by Tomas Harris, Esq.
- 34 POR QUE FUE SENSIBLE—BECAUSE SHE WAS SENSITIVE Aquatint
Lent by Tomas Harris, Esq.
- 35 MALA NOCHE—BAD NIGHT Etching and aquatint
Lent by Tomas Harris, Esq.

- 36 EL SUEÑO DE LA RAZÓN PRODUCE MONSTRUOS—THE SLEEP OF REASON PRODUCES MONSTERS
Lent by Tomas Harris, Esq. *Etching and aquatint*
- 37 DUENDECITOS—LITTLE GOBLINS (Trial proof)
Lent by Tomas Harris, Esq. *Etching and aquatint*
- 38 DUENDECITOS—LITTLE GOBLINS (Fourth Edition)
Lent by Tomas Harris, Esq. *Etching and aquatint*
- 39 QUE PICO DE ORO!—WHAT A GOLDEN BEAK!
Lent by Tomas Harris, Esq. *Etching and aquatint*
- 40 TRÁGALA, PERRO—SWALLOW THAT, DOG
Lent by Tomas Harris, Esq. *Etching and aquatint*
- 41 QUIEN LO CREYERA!—WHO COULD BELIEVE IT!
Lent by Tomas Harris, Esq. *Etching and aquatint*
- 42 AGUARDA QUE TE UNTEN—WAIT UNTIL YOU ARE ANOINTED
Lent by Tomas Harris, Esq. *Etching and aquatint*
(Trial proof)
- 43 AGUARDA QUE TE UNTEN—WAIT UNTIL YOU ARE ANOINTED
Lent by Tomas Harris, Esq. *Etching and aquatint*
(Fourth Edition)
- 44 NO TE ESCAPARÁS—YOU WILL NOT ESCAPE
Lent by Tomas Harris, Esq. *Etching and aquatint*

(III) *Los Desastres de la Guerra* (1808-1815)

- 45 SIEMPRE SUCEDE—IT ALWAYS HAPPENS *Sanguine*
- 46 NI POR ESAS—NOT EVEN AT THIS PRICE *Sepia wash*
- 47 PARA ESO HABEIS NACIDO—THIS IS WHY YOU HAVE BEEN BORN *Sanguine*
- 48 AMARGA PRESENCIA—BITTER TO BE PRESENT *Sanguine*
- 49 DURO ES EL PASO—IT'S A HARD STEP *Sanguine*
- 50 SE APROBECHAN—THEY TAKE ADVANTAGE OF THE SITUATION *Sanguine*
- 51 LUCHA EN LA CALLE—A FIGHT IN THE STREET *Sepia wash*
- 52 THE JACK KNIVES *Sepia wash*
- 53 NO QUIEREN—THEY DO NOT WANT TO
Lent by Tomas Harris, Esq. *Etching and aquatint*
- 54 TANTO Y MAS—OR EVEN WORSE
Lent by Tomas Harris, Esq. *Etching and aquatint*
- 55 POR QUÉ?—WHY?
Lent by Tomas Harris, Esq. *Etching and aquatint*
- 56 QUÉ HAI QUE HACER MAS?—WHAT MORE CAN BE DONE?
Lent by Tomas Harris, Esq. *Etching, drypoint and aquatint*
- 57 POR UNA NAVAJA—FOR A KNIFE
Lent by Tomas Harris, Esq. *Etching and aquatint*
- 58 NO SE PUEDE SABER POR QUÉ—ONE DOES NOT KNOW THE REASON
Lent by Tomas Harris, Esq. *Etching, drypoint and aquatint*
- 59 TAMPOCO—NEITHER
Lent by Tomas Harris, Esq. *Etching and aquatint*
- 60 ESTO ES PEOR—THIS IS WORSE
Lent by Tomas Harris, Esq. *Etching, drypoint and aquatint*
- 61 GRANDE HAZAÑA! CON MUERTOS!—WHAT AN HEROIC ACT! WITH DEAD MEN!
Lent by Tomas Harris, Esq. *Etching, drypoint and aquatint*
- 62 ASÍ SUCEDIÓ—THAT IS HOW IT HAPPENED
Lent by Tomas Harris, Esq. *Etching and aquatint*
- 63 CRUEL LÁSTIMA!—CRUEL PITY!
Lent by Tomas Harris, Esq. *Etching and aquatint*
- 64 MADRE INFELIZ!—UNHAPPY MOTHER!
Lent by Tomas Harris, Esq. *Etching and aquatint*

(IV) *Tauromaquia* (about 1815)

- 65 CARLOS V LANCEANDO UN TORO EN LA PLAZA DE VALLADOLID—CHARLES V LANCING A BULL IN THE SQUARE OF VALLADOLID *Sanguine*
- 66 DESJARRETE DE LA CANALLA CON LANZAS, MEDIAS LUNAS, BANDERILLAS Y OTRAS ARMAS—A MOB CUTTING THE HAMSTRINGS OF A BULL WITH LANCES, "DEMI LUNES", BANDERILLAS AND OTHER WEAPONS *Sanguine*
- 67 LIGEREEA Y ATRAVIAMIENTO DE JUANITO APIÑANI EN LA PLAZA DE MADRID—THE AGILITY AND DARING OF JUANITO APIÑANI IN THE BULLRING AT MADRID *Sanguine*

- 68 MARIANO CEBALLOS, ALIAS "EL INDIO", MATA EL TORO DESDE SU CABALLO—
MARIANO CEBALLOS, ALIAS "THE INDIAN", ON HORSEBACK KILLING A BULL
Lent by the Lazaro Galdiano Museum *Pen and ink*
- 69 A BULLFIGHTER PREPARING TO KILL, USING HIS HAT INSTEAD OF A MULETA *Sanguine*
- 70 MODO CON QUE LOS ANTIGUOS ESPAÑOLES CAZABAN LOS TOROS Á CABALLO EN EL
CAMPO—THE MANNER IN WHICH THE ANCIENT SPANIARDS HUNTED THE BULL IN
THE COUNTRYSIDE *Etching and aquatint*
Lent by Tomas Harris, Esq.
- 71 ORIGEN DE LOS ARPONES Ó BANDERILLAS—ORIGIN OF HARPOONS OR BANDERILLAS
Lent by Tomas Harris, Esq. *Etching and aquatint*
- 72 CARLOS V LANCEANDO UN TORO EN LA PLAZA DE VALLADOLID—CHARLES V LANCING
A BULL IN THE SQUARE AT VALLADOLID *Etching and aquatint*
Lent by Tomas Harris, Esq.
- 73 DESAJARRETE DE LA CANALLA CON LANZAS, MEDIAS-LUNAS, BANDERILLAS Y OTRAS
ARMAS—A MOB CUTTING THE HAMSTRINGS OF A BULL WITH LANCES,
"DEMI-LUNES", BANDERILLAS AND OTHER WEAPONS *Etching and aquatint*
Lent by Tomas Harris, Esq.
- 74 TEMERIDAD DE MARTINCHO EN LA PLAZA DE ZARAGOZA—THE TEMERITY OF
MARTINCHO IN THE SQUARE AT SARAGOSSA *Etching and aquatint*
Lent by Tomas Harris, Esq.
- 75 BANDERILLAS DE FUEGO—FLAMING BANDERILLAS *Etching and aquatint*
Lent by Tomas Harris, Esq.

(V) *Los Proverbios or Disparates* (1813-1820)

- 76 BOBALICÓN—BLOCKHEAD *Sanguine wash*
- 77 A WOMAN CARRIED OFF BY A GALLOPING HORSE *Sanguine wash*
- 78 LOS CONSEJOS—ADVICE *Sanguine wash*
- 79 DISPARATE FEMENINO—FEMININE FOLLY *Etching and aquatint*
Lent by the Lazaro Galdiano Museum
- 80 DISPARATE DE MIEDO—THE FOLLY OF FEAR *Etching, drypoint and aquatint*
Lent by Tomas Harris, Esq.
- 81 DISPARATE DE MIEDO—THE FOLLY OF FEAR *Etching, drypoint and aquatint*
Lent by Tomas Harris, Esq.
- 82 DISPARATE RIDÍCULO—RIDICULOUS FOLLY *Etching and aquatint*
Lent by the Lazaro Galdiano Museum
- 83 BOBALICÓN—BLOCKHEAD (Trial proof) *Etching and aquatint*
Lent by Tomas Harris, Esq.
- 84 BOBALICÓN—BLOCKHEAD (First Edition) *Etching and aquatint*
Lent by Tomas Harris, Esq.
- 85 BOBALICÓN—BLOCKHEAD (Unrecorded Edition) *Etching and aquatint*
Lent by Tomas Harris, Esq.
- 86 DISPARATE VOLANTE—FLYING FOLLY *Etching and aquatint*
Lent by the Lazaro Galdiano Museum
- 87 DISPARATE GENERAL—GENERAL FOLLY (Trial proof) *Etching and aquatint*
Lent by Tomas Harris, Esq.
- 88 DISPARATE GENERAL—GENERAL FOLLY (First Edition) *Etching and aquatint*
Lent by Tomas Harris, Esq.
- 89 PROVERBIOS 12 (First Edition) *Etching and aquatint*
Lent by Tomas Harris, Esq.
- 90 PROVERBIOS 12 (Unrecorded Edition) *Etching and aquatint*
Lent by Tomas Harris, Esq.
- 91 LA LEALTAD—LOYALTY *Etching and aquatint*
Lent by Tomas Harris, Esq.
- 92 PROVERBIOS 18 *Etching and aquatint*
Lent by Tomas Harris, Esq.
- 93 DISPARATE CONOCIDO—A WELL KNOWN FOLLY (Trial proof) *Etching and aquatint*
Lent by Tomas Harris, Esq.
- 94 DISPARATE CONOCIDO (QUE GUERRERO!)—A WELL KNOWN FOLLY (WHAT A
WARRIOR!) (First Edition) *Etching and aquatint*
Lent by the Lazaro Galdiano Museum
- 95 DISPARATE DE TORITOS—FOLLY OF LITTLE BULLS *Etching and aquatint*
Lent by the Lazaro Galdiano Museum
- 96 DISPARATE DE BESTIA (OTRAS LEYES POR EL PUEBLO)—FOLLY OF THE BEAST
(OTHER LAWS FOR THE PEOPLE) *Etching and aquatint*
Lent by the Lazaro Galdiano Museum
- 97 DISPARATE PUNTUAL—POISED FOLLY *Etching and aquatint*
Lent by the Lazaro Galdiano Museum

(VI) *Separate Drawings* (1860-1823)

98 PORTRAIT OF J. B. CASTI Lent by the Lazaro Galdiano Museum	<i>Pen and sepia ink</i>
99 LA HURBERA—THE EGG SELLER	<i>Chinese ink wash</i>
100 ESTA PRETENDE EL DESTINO DE RABANERA—THIS ONE PRETENDS TO BECOME A "HIGH-STEPPER"	<i>Chinese ink wash</i>
101 PIENSALO BIEN—THINK IT OVER WELL	<i>Chinese ink wash</i>
102 BUENA MUJER PARECE—SHE SEEMS TO BE A GOOD WOMAN	<i>Chinese ink wash</i>
103 BE VD. QUE EXPRESION, PUES NO LO CRÉE EL MARIDO—DO YOU SEE HER EXPRESSION? HOWEVER, THE HUSBAND DOES NOT BELIEVE IT.	<i>Sepia and Chinese ink wash</i>
104 QUE NECEDAD DARLES DESTINOS EN LA NIÑEZ!—WHAT NONSENSE TO EMPLOY THEM AT SUCH AN EARLY AGE	<i>Sepia and Chinese ink wash</i>
105 MUCAS DE BACO—GRIMACES OF BACCHUS	<i>Chinese and sepia ink wash</i>
106 CULPABLE MISERIA—MISERY'S FAULT	<i>Chinese ink wash</i>
107 ASI SUELEN ACABAR LOS HOMBRES UTILES—THIS IS THE WAY THAT USEFUL MEN END THEIR DAYS	<i>Chinese ink wash</i>
108 MEJOR FUERA VINO—WINE WOULD BE BETTER	<i>Chinese ink wash</i>
109 MAS PROBECHO SACO DE ESTAR SOLO—I GET MORE OUT OF BEING ALONE	<i>Chinese ink wash</i>
110 ESTE FUE UN COJO QUE TENIA SEÑORÍA—THIS IS A LAME MAN WHO WAS ONCE "SOMEBODY"	<i>Chinese ink wash</i>
111 QUE DESGRACIA!—WHAT A MISFORTUNE!	<i>Chinese ink wash</i>
112 LO QUE PUEDE EL AMOR—WHAT LOVE CAN ACCOMPLISH	<i>Chinese ink wash</i>
113 AL DESIERTO PARA SER SANTO: AMEN—TO THE DESERT TO BECOME A SAINT: AMEN	<i>Chinese ink wash</i>
114 SE LE MURIÓ SU AMANTE Y SE BA AL CONVENTO—HER LOVER HAS DIED AND SHE IS GOING TO ENTER A CONVENT	<i>Chinese ink wash</i>
115 HELP	<i>Sepia wash</i>
116 POVERTY	<i>Sepia wash</i>
117 DE ESTO HAY MUCHO Y NO SE VE—THERE IS A LOT OF THIS AND ONE DOESN'T SEE IT	<i>Sepia wash</i>
118 MALOS PORTAS—BAD POETS	<i>Chinese ink wash</i>
119 HABRAZO PATERNAL—A PATERNAL EMBRACE	<i>Sepia and Chinese ink wash</i>
120 A DUEL WITH SWORD AND SHIELD	<i>Sepia wash</i>
121 FOILED	<i>Sepia wash</i>
122 A MORTAL THRUST	<i>Sepia wash</i>
123 GENTLEMEN, WEARING "CHAMBERGOS", DUELLING WITH SWORDS	<i>Sepia wash</i>
124 WITH JACK-KNIVES	<i>Sepia wash</i>
125 A PRETTY PAIR	<i>Sepia wash</i>
126 CONJUGAL FIGHT	<i>Sepia wash</i>
127 ESTO DEGEMOSLO COMO ESTABA—IT IS BETTER TO LEAVE IT AS IT WAS	<i>Chinese ink and sepia wash</i>
128 EL PELADO DE YBIDES—THE BALD MAN OF IBDES	<i>Sepia wash</i>
129 A VICTOR WITHOUT WITNESSES	<i>Sepia wash</i>
130 IN TURKEY	<i>Sepia wash</i>
131 VILLAGE ENTERTAINMENT	<i>Sepia wash</i>
132 YAWNING FIGURES	<i>Chinese ink wash</i>
133 POBRE EN ASIA QUE SE ENCIENDE LA CABEZA HASTA QUE LE DAN ALGO—THE POOR MAN IN ASIA WHO BURNS HIS HEAD UNTIL HE IS GIVEN SOMETHING	<i>Chinese ink wash</i>
134 RELIGIÓN EN LA ASIA—RELIGION IN ASIA	<i>Chinese ink wash</i>
135 ESTO HUELE A COSA DE MAGIA—THIS LOOKS LIKE MAGIC	<i>Pen and sepia ink wash</i>
136 ESTAS BRUJAS LO DIRAN—THESE WITCHES WILL TELL	<i>Sepia wash</i>
137 NADA DICEN—THEY SAY NOTHING	<i>Sepia wash</i>
138 CON LA MUSICA A OTRA PARTE—GO AND PLAY SOMEWHERE ELSE	<i>Sepia and Chinese ink wash</i>
139 DIVINA RAZÓN. NO DEGES NINGUNO—DIVINE REASON. DO NOT SPARE ANY ONE	<i>Sepia and Chinese ink wash</i>
140 TODO LO DESPRECIA—HE DESPISES EVERYTHING	<i>Sepia and Chinese ink wash</i>
141 NO LO ENCONTRARAS—YOU WILL NOT FIND HIM	<i>Sepia and Chinese ink wash</i>
142 SI NO ME ANGAÑO DA A DEJAR EL AVITO—UNLESS I AM MISTAKEN, HE IS GOING TO GIVE UP HIS JOB	<i>Chinese ink wash</i>

- 143 A LO MENOS HACE ALGO—AT LEAST HE IS DOING SOMETHING *Chinese ink wash*
 144 YA DISPERTARÁ—HE WILL WAKE UP *Sepia and Chinese ink wash*
 145 SUEÑO RARO—A STRANGE DREAM *Sepia and Chinese ink wash*
 146 PUEDE SER QUE SEA BUENO—PERHAPS IT WILL BE GOOD *Sepia and Chinese ink wash*
 147 O SANCTE BRAGUE *Sepia wash*
 148 NADA NOS IMPORTA—NOTHING MATTERS TO US *Sepia wash*
 149 CON ESTOS NO ME METO—I DON'T MIX WITH THEM *Chinese ink wash*
 150 SE DESNUDA PARA SIEMPRE—HE UNDRESSES FOR GOOD *Chinese ink wash*
 151 LO CUELGA RAVIOSO—HE RELINQUISHES IT IN A RAGE *Chinese ink wash*
 152 ESTA LO DEJA PENSATIVA—SHE RELINQUISHES IT THOUGHTFULLY *Chinese ink wash*
 153 TAMBIEN LO DEJAN ESTAS—THEY ALSO RELINQUISH THEIRS *Chinese ink wash*
 154 ESTOS CREEN EN LOS BUELOS DE LAS ABES—THESE BELIEVE IN THE FLIGHT OF BIRDS *Chinese ink and sepia wash*
 155 BAS MUI LEJOS?—ARE YOU GOING FAR? *Chinese ink wash*
 156 GRAN MANO PARA HURTAR SONAJAS (POR QUE ERA TRÉMULO)—HE IS A GREAT HAND AT STEALING JINGLING TRINKETS (BECAUSE HE HAS THE Palsy) *Sepia wash*
 157 ESTOS HACEN RAYA EN LA TABERNA—THEY DO WHAT THEY LIKE IN THE TAVERN *Sepia wash*
 158 NO LA ENGAÑAS—YOU DO NOT DECEIVE HER *Sepia wash*
 159 DESBERGONZADO CON TODAS, TODAS—HE IS BOLD WITH THEM ALL, ALL *Sepia wash*

(VII) *Lithographs and Last Drawings (1819-1828)*

- 160 A BLIND BEGGAR *Pen and sepia ink and wash*
 Lent by the Lazaro Galdiano Museum
 161 A WOMAN KNEELING IN AN ATTITUDE OF PRAYER *Chinese ink wash*
 Lent by the Lazaro Galdiano Museum
 162 A KNEELING NUN IN AN ATTITUDE OF PRAYER *Chinese ink wash*
 Lent by the Lazaro Galdiano Museum
 163 SEATED MAN *Pen and sepia ink*
 Lent by the Lazaro Galdiano Museum
 164 CARICATURE OF A HUNCHBACK *Conté*
 Lent by the Lazaro Galdiano Museum
 165 CARICATURE *Black chalk*
 Lent by the Lazaro Galdiano Museum
 166 WEEPING BOY *Soft black pencil*
 167 THE BIGOT *Black chalk*
 168 ON THE ROAD WITH HIS HANDS BOUND *Soft black pencil*
 169 THE DEVOUT ONE *Black chalk*
 170 CLOAKED FIGURE *Black chalk*
 171 HUNCHBACK READING A PAPER *Conté*
 Lent by the Lazaro Galdiano Museum
 172 A PANTHER CUB *Lithograph*
 Lent by the Lazaro Galdiano Museum
 173 THE DOG *Lithograph*
 Lent by the Lazaro Galdiano Museum
 174 THE FOX *Lithograph*
 Lent by the Lazaro Galdiano Museum
 175 THE DROMEDARY *Lithograph*
 Lent by the Lazaro Galdiano Museum
 176 THE THRUST *Lithograph*
 Lent by the Lazaro Galdiano Museum
 177 THE "VITO" DANCE *Lithograph*
 Lent by the Lazaro Galdiano Museum
 178 THE PRINTER GAULON *Lithograph*
 Lent by the Lazaro Galdiano Museum

(VIII) *Painting (1771?)*

- 179 SELF PORTRAIT *Oil on canvas*
 Lent by Don Mariano Rodriguez de Rivas